AF

AMERICAN FABRICS

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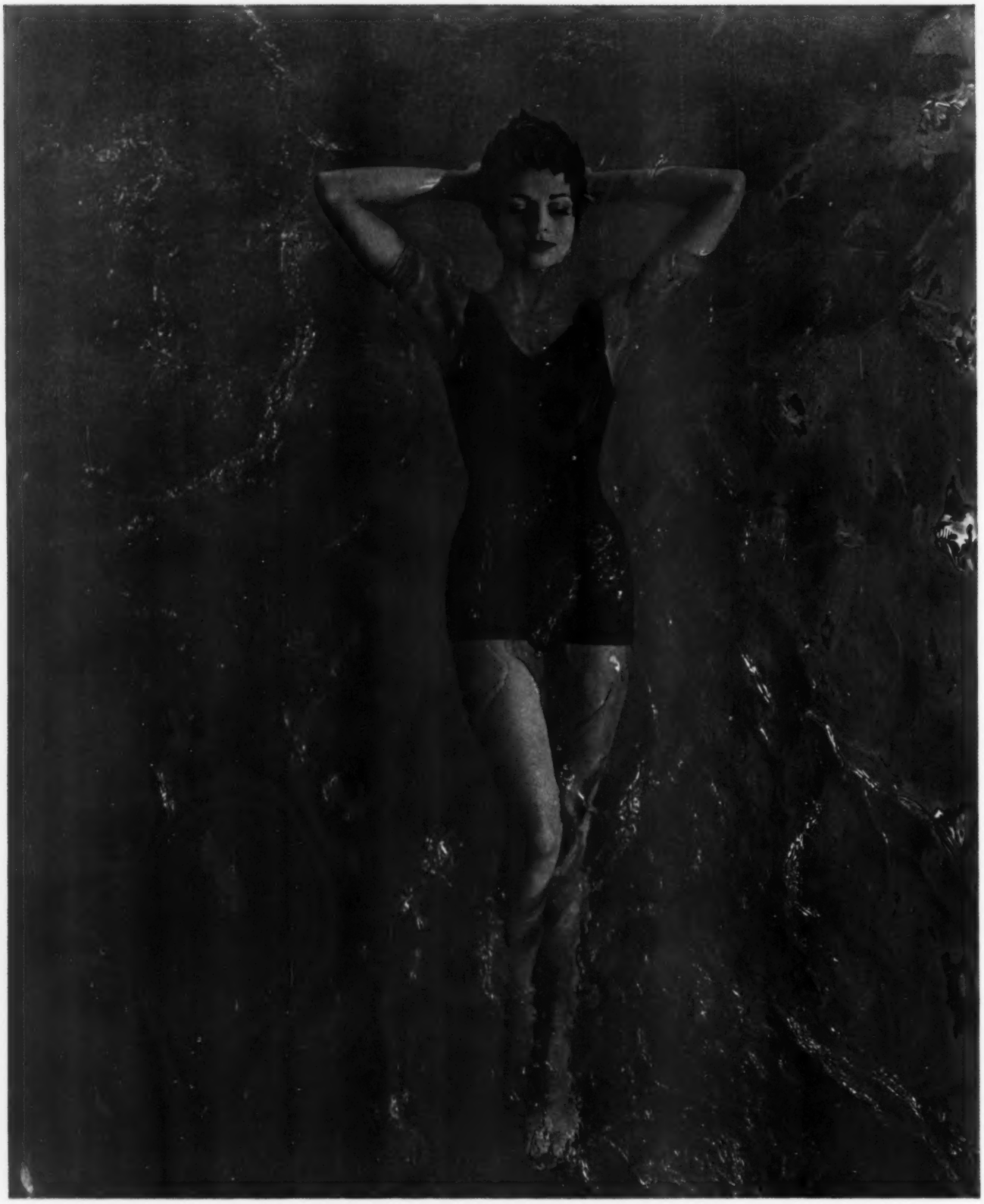

how will she look when she gets out?

If the nylon comes from Chemstrand . . . great! Chemstrand nylon makes possible the world's best stretch fabrics . . . remarkable fabrics that keep the shape you give them . . . won't sag or droop, wet or dry, through a whole active summer. These fabrics have inspired some great designs for Tom Brigance, Catalina, Cole of California, Maurice Handler, Jantzen, Koret of California, Rose Marie Reid, Sirena, Elizabeth Stewart and others. They can do as much for you.

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DIRECTIONS

On the following pages American Fabrics presents important fabric and color directions which mean profitable extra business in the fields of fashion and home furnishings.

DIRECTION NUMBER 1

Plaids with Accent on the Stripe

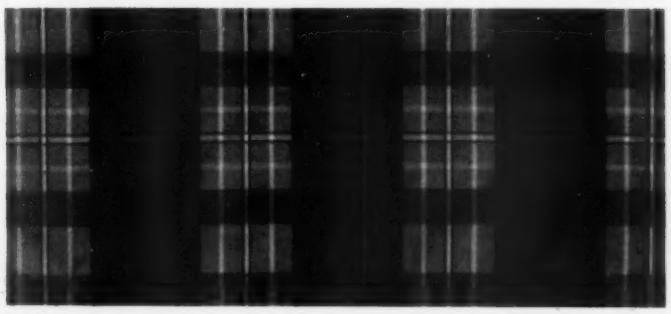
A new and important fashion direction for plaid designs is the creation of a stripe effect by accenting the vertical or warp lines. It brings a new feeling and a fresh look to traditional ginghams, as well as to woolens and to blended fabrics of various types.

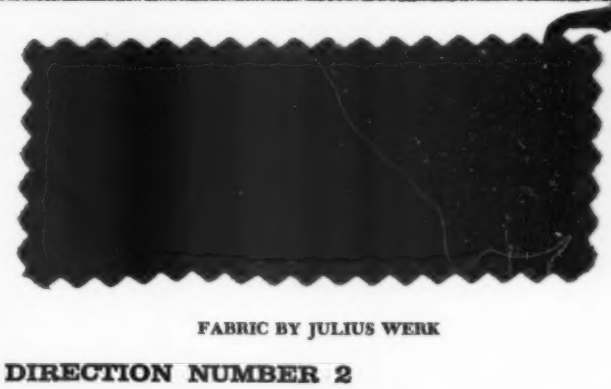
This stripe effect is achieved by strengthening the color or intensity of the warp lines and subduing the filling lines. To the textile technician this type of design effect has traditionally been known as a "bastard plaid" because it was not balanced. Such plaids frequently turn up in the mill sample blankets but were seldom put into production.

Now, however, they are taking on new fashion importance because they provide a much-needed change from the traditional and overworked plaid designs. The new Paris collections have given enthusiastic approval to this new trend and have taken full advantage of the slimming vertical lines achieved by these plaids.

We predict this will develop into a significant new fabric-fashion direction for the coming seasons.

TWO PLAIDS WITH ACCENTED STRIPE EFFECTS





FABRIC BY JULIUS WERK

Jacques Gr
design i
Dacron/w
crepe.

DIRECTION NUMBER 2

Crepe Weaves Due for New Emphasis

The fashion interest in soft-textured, lightweight fabrics is resulting in a growing emphasis on *the crepe weaves.* They have the great advantage of combining body bulk and texture with lightness of weight. They are beginning to be seen in silks, wools and rayon, as well as a variety of blends with man-made fibers. Textures vary from fine pebbled weaves to bolder crinkled effects and are seen in both solid colors and prints.

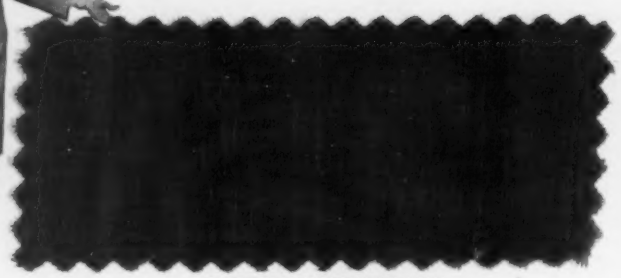
Wool crepes of the heavier type are being used chiefly for coats and ensembles but medium-weight *worsted* crepe has been an important *dress* fabric in some of the recent Paris collections. This type and weight of cloth is now beginning to appear in some of the avante garde domestic fabric lines and has great potential for the designer of more tailored dresses.

There has always been a small and specialized segment of the fashion trade which promoted crepes – but with only a modicum of success. However, the time now seems ripe for a much wider consumer acceptance of such fabrics. We believe that with proper styling and fashion promotion the crepe weaves may well exceed all expectations in the coming seasons.

Two examples of this developing trend are swatched here. The classic weave by Julius Werk is a blend of rayon and acetate. The Raeford fabric is an all-worsted crepe produced for the dress trade.

FABRIC BY RAEFORD

Griffe's long jacket suit in Orlon/wool.

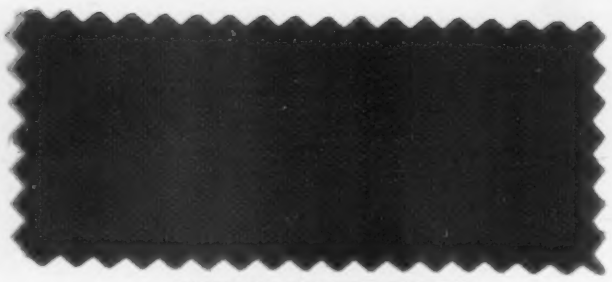


FABRIC BY FORSTMANN

DIRECTION NUMBER 3

Classic Grey Due for Fashion Revival

One of the secure roads to a profitable operation in the fashion business is to hit upon the right fashion classic at the right time. We believe the time is now right for a shift to the classic look both in fabric and silhouette. A fine example of the classic look in fabric is the crisp, lightweight Forstmann woolen shown here. Note the cool grey color of the swatch shown. This is very much part of the classic look and one which is in tune with the rising level of taste and sophistication which is everywhere apparent in the fashion field. An ideal color for combination with this cool grey look is beige.



FABRIC BY CONCORD TEXTILE

DIRECTION NUMBER 6

The Pink City Slicker

A fascinating new color direction for fashion rainwear is the Pink City Slicker Raincoat. This fabric demonstrates the new improvements made in vinyl-coated cottons and their adaptability to both prints and high fashion colors. Such fabrics are waterproof, washable and odor-free. They represent a big step ahead when compared with the old, smelly and stiff yellow slickers of the Twenties. The uses of such fabrics are not limited to raincoats. Clever styling in a variety of jackets and hats for boating and resort wear can broaden the end uses of this particular category of textiles.

FABRIC BY CROMPTON RICHMOND

DIRECTION NUMBER 4

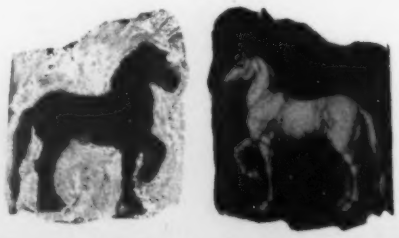
The Knitted Look in Corduroy

The influence of knitted fashions has now been carried over into woven corduroys, as demonstrated in the swatch shown here. It fits in with the overall direction to luxurious surface textures illustrated at several points in these directional pages. Note how the corduroy cords have been designed to simulate the appearance of a knitted cable stitch while retaining the dimensional stability of a woven corduroy fabric. All cotton.

DIRECTION NUMBER 5

Black-and-White in the Fashion Spotlight

It is no contradiction to feature black-and-white in the midst of fashion's current color extravaganza. Fashion-wise buyers are complaining that black-and-white dresses are hard to find in the market and are much in demand by consumers. Alongside the continuing interest in bold color they note a strong and persistent demand for the stark and sophisticated simplicity of black-and-white fashions. Norman Norell has advocated black-and-white and his influence is bound to have an important effect since he is widely acclaimed as an arbiter of fashion.



FABRIC BY FULLER FABRICS

DIRECTION NUMBER 7

Revival of Nostalgic Prints

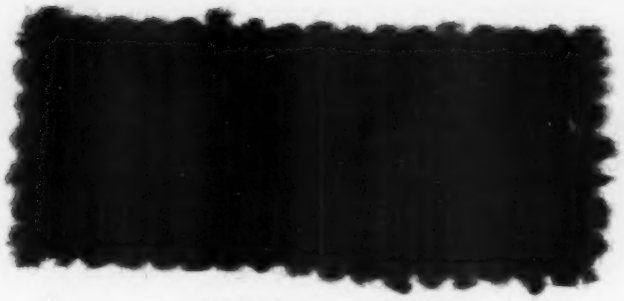
Liberty of London started the ball rolling several seasons back. Nostalgic prints and dainty motifs, reminiscent of designs dear to the hearts of the Victorians, are now beginning to appear alongside the more dominant trend to abstract prints. It is a logical development and serves to create an interesting variety in the field of prints, matching the varied tastes of different segments in the consumer market. We believe nostalgic prints will provide the blouse and dresswear field with a fresh, new design direction. The example shown here is typical of this trend in the making. Crease resistant cotton.

DIRECTION NUMBER 8

The Ria Herlinger Look in Woolens

There are very few name designers in the textile field and it is rare indeed to find the work of one such designer setting a trend. But the woolens designed and produced by Ria Herlinger have achieved this distinction. In the fashion industry it is now generally acknowledged that the "Ria Herlinger Look" in woolens represents a pace-setting design direction.

(continued)



FABRIC BY RIA HERLINGER

Behind Miss Herlinger's success lies the significant and growing interest in handicrafts in America, an interest which is a logical antidote to the sometimes over-slick and over-refined products of our mass production system. Combining within herself the roles of textile designer and commercial weaver, Miss Herlinger has been able to bridge the gap between handweaving and power loom production. Her fabrics have therefore found a growing market in a fashion field which is hungry for fresh ideas and new design thinking in woolens.

A recent example of Miss Herlinger's trend-setting woolens is shown here. It is made with 4 different types of wool yarn and was inspired by the view looking down from a plane. It gives the effect of a relief map.

FABRIC BY CONE MILLS

DIRECTION NUMBER 9

The Gros Point Print

A fresh and exciting approach to print design is revealed in the fabric swatched here. The design motif is derived from gros point embroidery work and the color has been used most effectively to bring out the full depth and variety of the design. It gains added interest by being printed on a washable, all cotton pinwale corduroy.

MEN'S COLOR NOTE: *Watch for a strong revival of bright red as a sportswear and resortwear color. Also watch greens carefully. They're beginning to drop off.*

WOMEN'S COLOR NOTE: *Fancy printed fabrics continue strong for women's pants. Good color combinations are orange with apricot and purple with pink.*

FABRIC BY DEERING MILLIKEN

DIRECTION NUMBER 11

The Janus Double Knit

Consumer demand for packable, crease resistant apparel which travels well has been responsible for much new thinking in textiles. One of the fruits of Deering Milliken's research is the development of the great double knit fabric which is shown here. It has a firm and appealing hand. Besides its great traveling qualities it is also reversible. This is a seasonless fabric which should find great acceptance in the coat, suit and sportswear fields. It is knitted from 100% wool worsted.

FABRIC BY LOWENSTEIN

DIRECTION NUMBER 12

Stretch Fabrics Broaden their Appeal

It was inevitable that the rising popularity of stretch fabrics would set stylists looking for new variations on the basic theme. The result has been a concentration by mill people on the solution of technical problems and next year's crop of stretch fabrics will show a big styling advance over the plain weave constructions which Pucci introduced back in 1958. Look for textures and surface effects which will add an extra fillip to this versatile and widely accepted type of fabric.

An example of the new direction which stretch fabrics are taking is shown in the fabric swatched here. It has a shantung surface in a blend of nylon and cotton.

DIRECTION NUMBER 10

New Textures for Knitted Fabrics

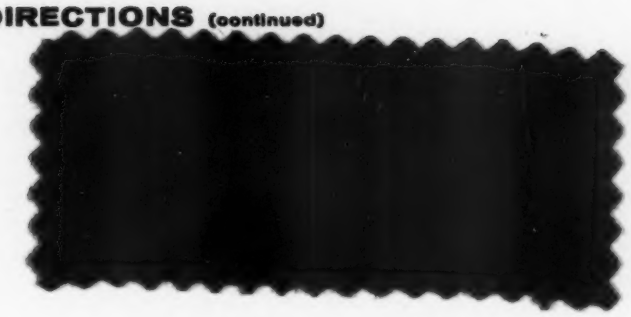
Knits of all types are now in such strong demand that the market is wide open for new design ideas, particularly in the area of novelty surface textures. In this direction, one of the most unusual and intriguing textural effects we have seen to date is the shell-stitch design shown here. It gives the fabric a lacy look which is new, novel and appealing. Two-ply worsted warp knit.

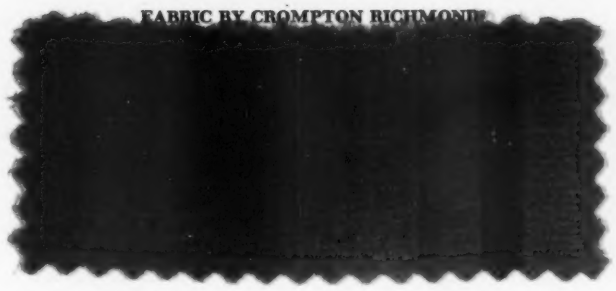
FABRIC BY SIDNEY DAVIS, INC.

DIRECTION NUMBER 13

We like them because they give drama and excitement to the simple silhouette so favored today. They gain new excitement from the uninhibited yet sophisticated color combinations which can make these giant plaids distinctive and intriguing. Fabric designer Jane Bayard of Lebanon Woolens designed the fabric used in the Tina Leser creation which we use to illustrate this direction.

Giant Oversized Plaids





FABRIC BY CROMPTON RICHMOND

FABRIC BY JACK LENOR LARSEN

DIRECTION NUMBER 14

Velvet for the Brilliant Effect

The use of velvet is an important and growing development in the fashion field. It adds depth and intensity to the brilliant color palette now in the ascendency. A fine example of this type of fabric is the Crompton Richmond "Veltessa" swatched here. It is a blend of 82% cotton and 18% rayon and is available with a Syl-mer spot resistant and water repellent finish. It also comes in a ribbed version and in a yarn dyed woven stripe. Weight of the fabric makes it especially adaptable to elegant theatre coats, at-home clothes and a wide range of sportswear separates and children's wear.

Still another demonstration of the trend to luxury textures is the vat printed cotton velvet shown here. Known as "Pousse Café" it was originally designed and produced as a drapery and upholstery fabric by Jack Lenor Larsen. It was later used by him for an at-home garment called the "Sex Suit." Its immediate acceptance as a fashion fabric indicates the important fashion direction represented by this type of luxury texture. An extra dividend in the fabric swatched here is its silicone finish for spot and stain resistance. This finish would also make the fabric adaptable for high fashion rainwear.

DIRECTION NUMBER 15

The Influence of Tapestry Weaving

The revival of the ancient art of tapestry weaving (discussed in the previous issue of AF) is beginning to influence the design of apparel fabrics. Intricacy of woven motifs and brilliant color combinations which stem from the concepts of tapestry weaving can be seen in several of the more high fashion lines now on the market.

DIRECTION NUMBER 16

The Knitted Look in Wovens

The booming fashion interest in knitted fabrics of all types has spurred fabric designers on both sides of the Atlantic to attempt the knitted look in woven fabrics. The result has been beneficial since it has stimulated a fresh approach to woven textures and has challenged the technical ingenuity of the mills.

The advantage of these new woven textures is that they offer the fashion look of knitted fabrics together with the dimensional stability of woven cloths, thus giving the fashion designer greater flexibility in cutting and draping. Not all the results of this experimentation have been successful but many have been remarkably effective. A good example of this new fashion direction in woven textures is shown here. It is a bouclé weave in a blend of rayon, acetate and nylon.

FABRIC BY AMERICAN SILK MILLS

DIRECTION NUMBER 17

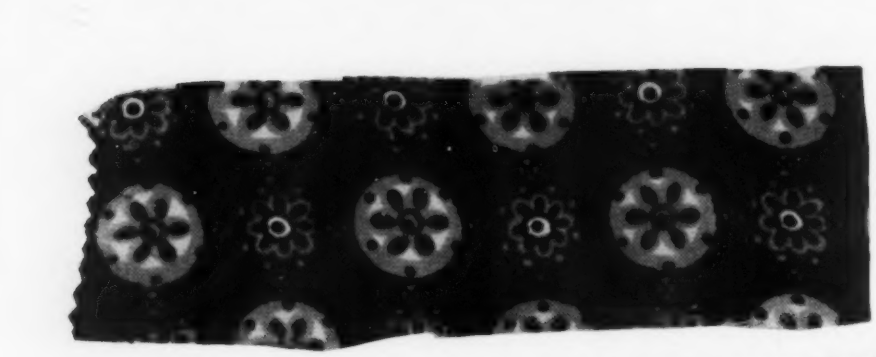
The Ombré Design—A Fashion Success

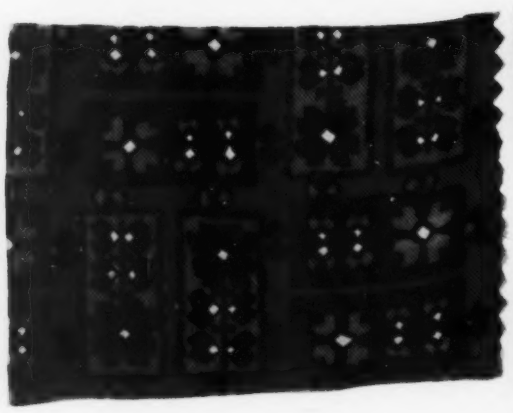
The fashion interest in ombré designs of all types continues to be strong. In woolens, in cottons and in blends, this type of design work adds a new and subtle dimension to the use of brilliant color. It can be especially effective when adapted to some of the more unusual color combinations now in fashion and can succeed in lending an air of refinement and sophistication to a color combination which might otherwise seem overdone. A particularly good example of this direction is the ombré check shown here. All cotton with wash-wear finish.

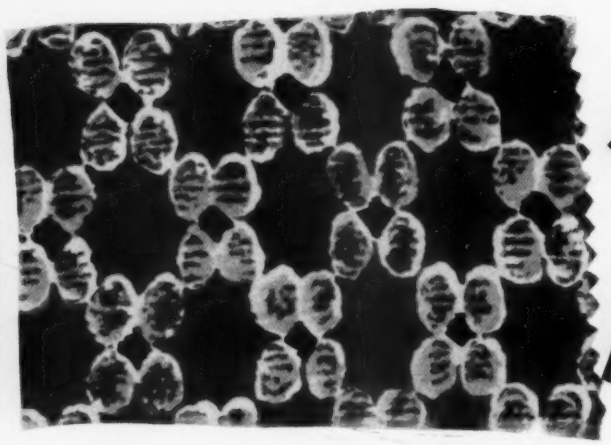
FABRIC BY J. P. STEVENS

New Trends in Prints

The fashion print picture is developing in certain specific directions for the coming seasons. Some of the important future trends are presented on the pages which follow.



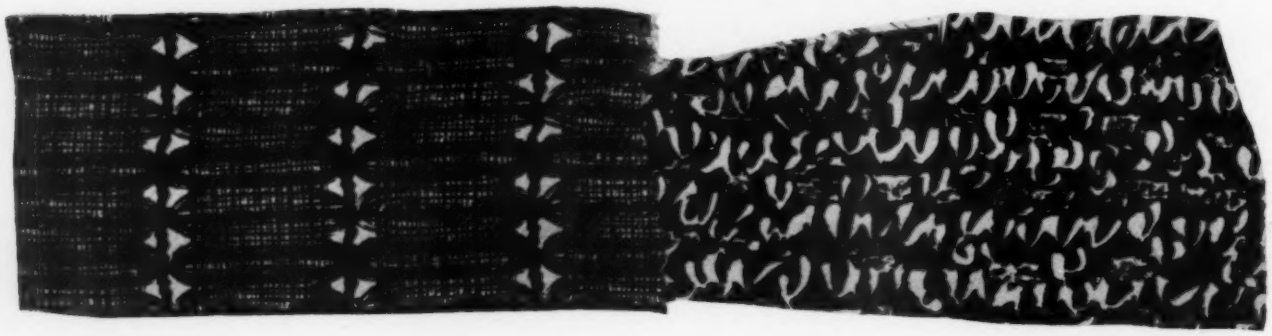




OVERSIZED TIE PRINTS. The oversized tie silk print *(above)* provides a fresh look for traditional menswear foulard motifs. These classic figures have a perennial charm in their own right. When they are enlarged 1½ to 4 times and when they are printed in new and unexpected color combinations, they create a stunning effect.

Nina Ricci model in an exclusive Liberty silk print. Photographed in Paris by Peter Fink.

MONOTONE PRINTS. The freely designed monotone prints shown below are an interesting extension of the tone-on-tone prints which have been popular for several seasons. They achieve their effect in subtle shadings and calligraphic detail.

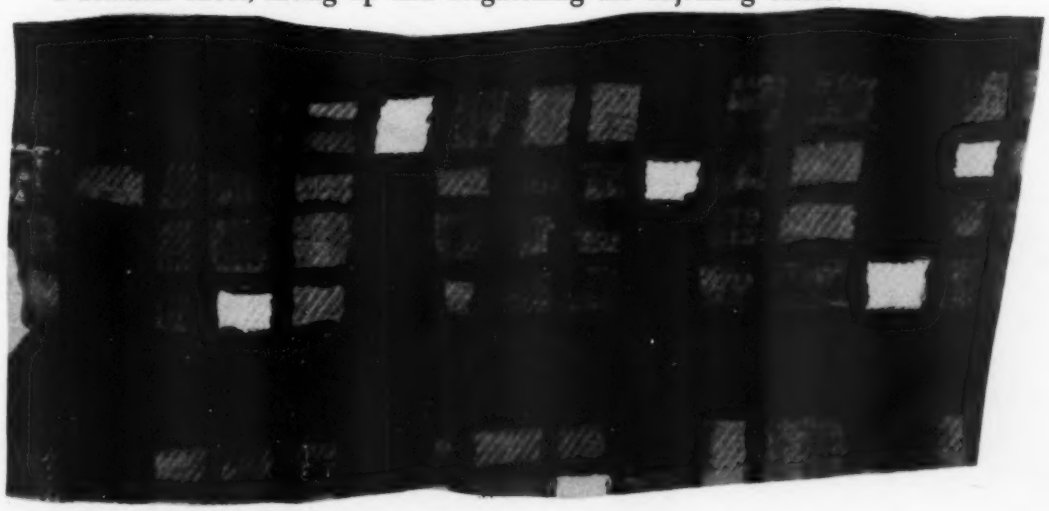


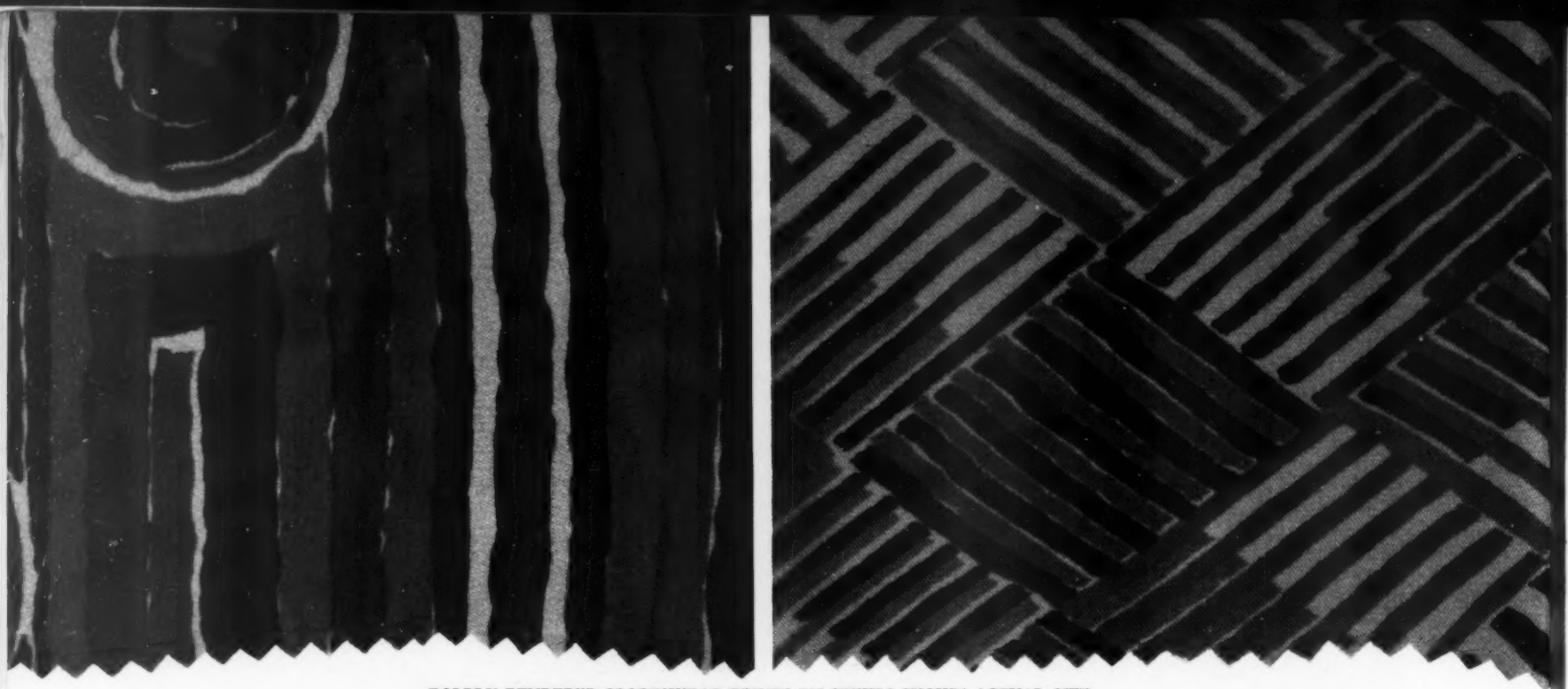
WATER COLOR PRINTS. Diffused water color effects, like those shown here, give florals a new and more sophisticated fashion note. They are especially effective in the soft shades of the prevailing color palette.

The big flower print in Ricci's cocktail dress with long torso, flared skirt. Photo by Peter Fink.

THE "CRAYON" INFLUENCE. Shown below are two examples of this growing print trend. Originally developed in Paris, it stems from the type of lithographic crayon rendering used by Picasso in some of his work.

TOUCH-OF-WHITE PRINTS. The use of bright white as a color accent is illustrated in the photograph below. When used judiciously it creates a brilliant effect, lifting up and brightening the adjoining colors.





BOLDLY RENDERED SPORTSWEAR PRINTS BY STEHLI SHOWN ACTUAL SIZE

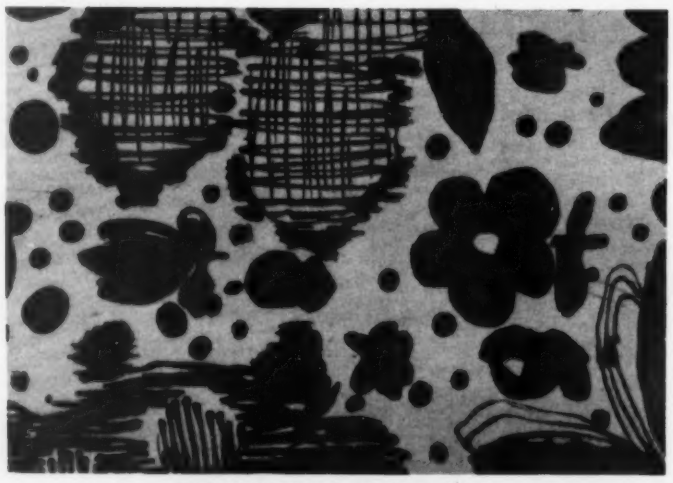
New Trends in Prints *continued*

THE NAIVE FLAT FLOWER LOOK. Resembling a kindergarten rendition, this type of design is composed of simple, bold flowers and uninhibited crayon scrolls. They are new, they are fresh, and they represent an attempt to get away from the machine age perfection all around us. As such they have great appeal for a growing audience.

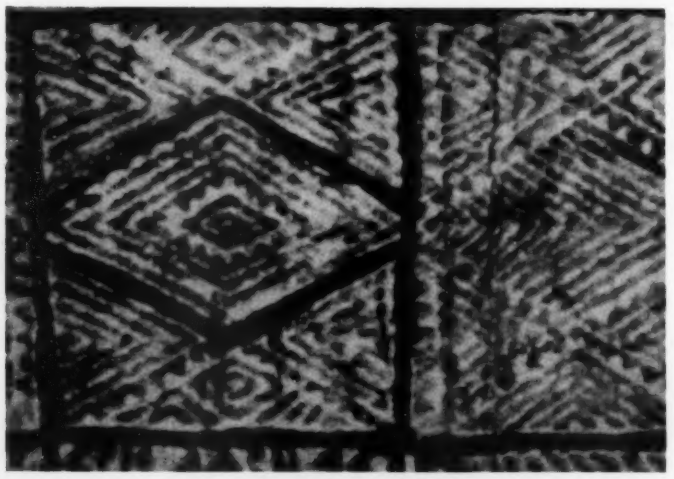
THE BEADED ABACUS. Designs based on abstracting the motif of the abacus, Oriental equivalent of the western adding machine. It is a favorite theme for designers and has been ingeniously used to produce a novel fashion print.

TAPA CLOTH INSPIRATION. The Tapa Cloth Print is another native inspiration print design which has the look-of-the-moment for sportswear, beachwear, slacks, etc. Both color and design of tapa cloth prints have a rightness which comes from the organic expression of a native art. In tropical and resort climates they look especially well. The example shown here is a genuine tapa bark cloth print from Africa's gold coast. Modern rendition of the original print is from the Greeff collection.

SUNBURST TROPICAL ABSTRACTS. There is a strong feeling for diffused abstract prints in lush tropical colors. Sunburst and jungle abstracts are only a few of the many South Sea inspirational motifs. In their flamboyant tropical colorings, in their resemblance to Batiks and tie-and-dye effects, these prints make wonderful play clothes for the resort market.

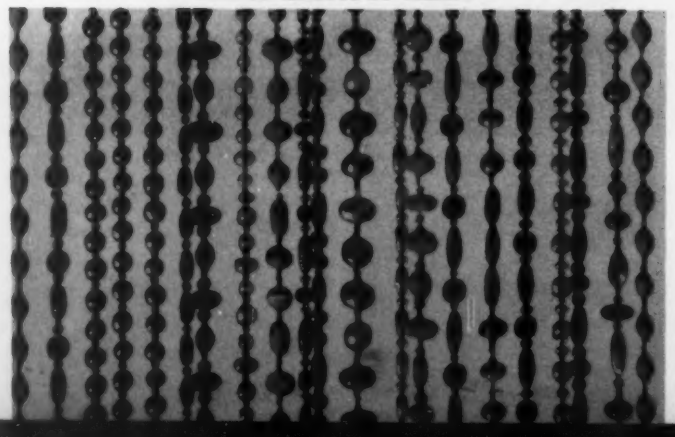


THE NAIVE FLAT FLOWER LOOK

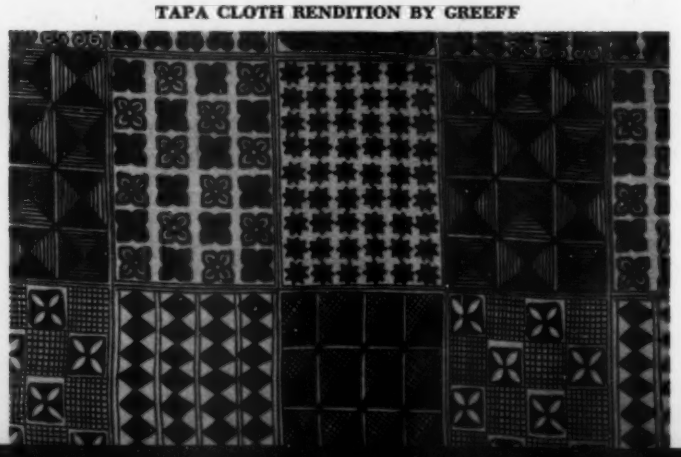


NATIVE TAPA CLOTH PRINT

BEADED ABACUS BY GREEFF



TAPA CLOTH RENDITION BY GREEFF



FABRIC BY STEHLI

DIRECTION NUMBER 19

Bold Silk Prints for Sportswear

The boldly colored all-silk print, swatched here, points up the current strong revival of interest in pure silk fabrics and their use for high fashion sportswear, resortwear and at-home clothes. Brilliance and depth of color plus luxury of hand are among the chief attributes of all-silk fabrics and they are being dramatically exploited in high fashion lines now on the market.

One of the interesting aspects of such fabrics is that they are American made. This bold approach to pattern and color in silk has too frequently been associated only with imported fabrics and the fact that they are now being produced in this country answers the long-felt need of American fashion designers for U.S. silk prints which compete with foreign imports.

FABRIC BY WAMSUTTA

DIRECTION NUMBER 20

Sueded Textures for the Luxury Look

The interest in luxurious fabrics of all types is one of the outstanding fabric directions of the current market. It is as strong in the menswear field as it is in women's fashions and it is just as important in sportswear as it is in more formal clothing. An excellent example of a sportswear fabric with luxurious hand and texture is the imported *washable* cotton suede swatched here. While it is intended for the menswear field, it is equally adaptable to many sportswear garments made for women. Note the color of the swatch shown. It falls in the important family of brighter, warmer earth tones which are scheduled for strong fashion promotion in the coming seasons.

FASHION TRENDS TO WATCH: *Brighter colors in menswear woolens and worsteds, particularly the gold curry, mustard and earth tones. . . . The Shibui trend – good taste without ostentation. . . . New design approaches to man made furs. . . . The Kookie Look. . . . Sunkissed colors.*

FABRIC BY PRINCETON

DIRECTION NUMBER 21

Fashion Versatility in Laminated Knits

Airy, fragile looking, lacy knits have a dramatic fashion potential but the very nature of the open construction which gives them their charm also limits the possibilities of their use for a wide variety of fashions. Enter the concept of lamination and the problem is solved.

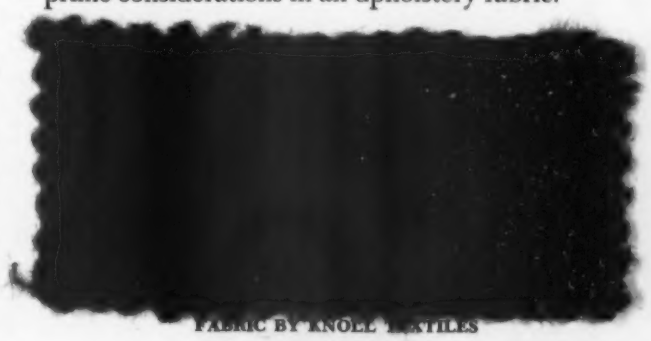
When such lacy knits are laminated to a backing of polyurethane foam, the number of their end uses is increased many times. Lamination gives them dimensional stability and makes it possible to cut and work them with relative ease. It also makes possible a sheerness and openness of texture which would otherwise be impractical for the garment manufacturer.

An excellent example of a laminated lacy knit is shown here. Note the rich soft-hued heather colorings which represents an important fashion direction. All wool. The Sylmer finish makes the fabric spot and stain resistant as well as water repellent.

DIRECTION NUMBER 22

The Homespun Look in Nylon

In the decorative fabrics field a whole new range of textiles is beginning to appear which combines the handicraft look with the durability of the scientific fibers. An excellent example of this trend is the Knoll fabric swatched here. This type of simple, classic weave and yarn weight has traditionally been associated with handwoven cloths in natural fibers like wool, flax, jute and cotton. It now appears in 100% spun nylon with a Scotchgard finish. The dryness to the touch and the absence of shine makes it hard to associate this fabric with nylon and this serves to point up the great variety of texture and finish which can be achieved with the versatile man-made fibers. The added bonus here is the great strength and abrasion resistance which nylon offers – prime considerations in an upholstery fabric.



FABRIC BY KNOLL TEXTILES

A

B

C

D

E

A. The look of the Twenties in Bucol's sheer nylon. The dress is a Marc Bohan design for Christian Dior.

B. Lanvin Castillo's cocktail dress uses diaphanous. chiffon and crepe.

C. Evening coat by Crahay for Nina Ricci. Fabric is Bucol's Helanca nylon with silver metallic threads.

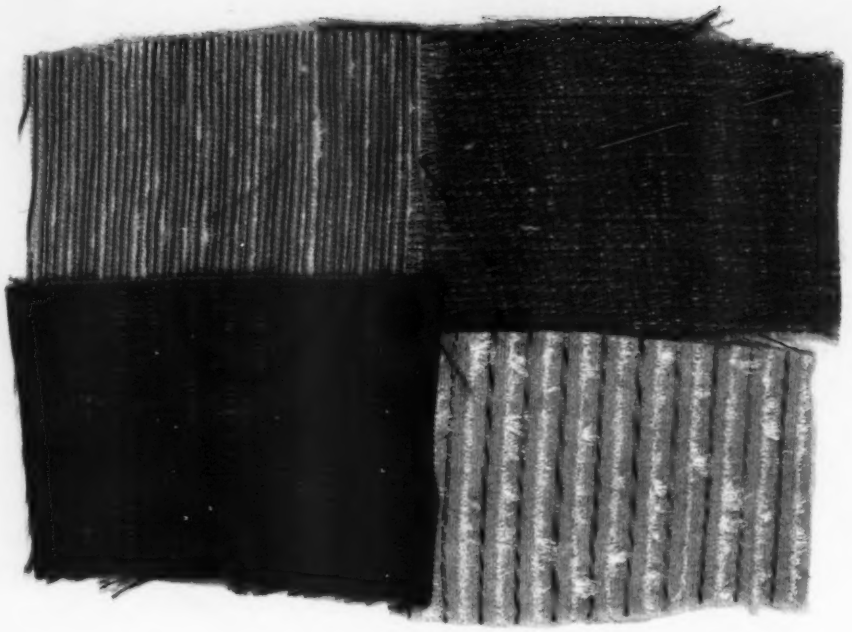
D. Pierre Balmain's jeune fille evening dress in Dognin's nylon tulle.

E. Jacques Heim's featherweight crepe suit in LeSur's Orlon/wool.

DIRECTION NUMBER 23

The Look of the Twenties

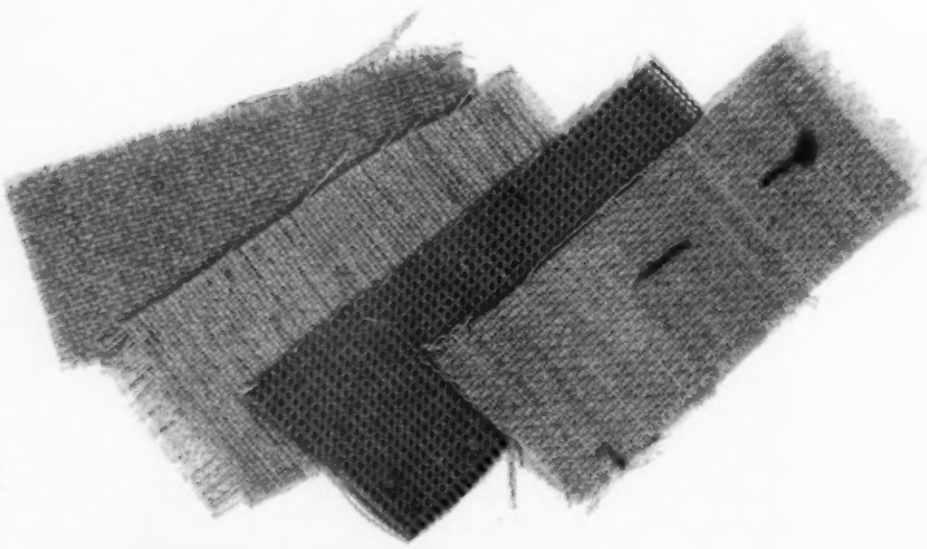
No fashion revival is ever a mere repetition of the past and this is demonstrably true of the fashions shown here. They were designed by some of the leading Paris couturiers and they carry all the flavor of the roaring Twenties with the added sophistication of the Sixties. The quality of this period holds a fascination for designers and it is a strong theme in the current fashion picture. For a different interpretation of the Twenties see the "Kookie" fashions on pp. 58-59.



DIRECTION NUMBER 24

The Silky Look in Worsteds

An important new look for worsteds is created in the fabrics photographed above. They are made by combining worsted fillings with warps of fine silk or very fine denier nylon or Dacron. They achieve a crisp hand and an interesting decorative surface. Such fabrics are now being made in practical 54 to 60 inch widths.



DIRECTION NUMBER 25

Solid Colors.....With a Difference

In their search to expand the market for staple solid colors, some of the French weavers are using mixed and twisted yarns. The result is a fabric which still falls into the category of solid colors but strikes a new note. The all wool examples of this trend, photographed here, indicate the flat but still textured effects which can be achieved. Such an approach is very much in line with the classic, tailored look projected for 1962.

DIRECTION NUMBER 26

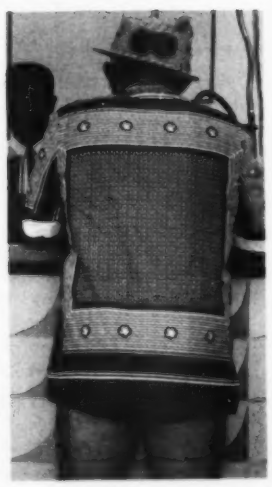
The Resort Picture–
See special AF Throw-in Supplement.*

DRAPERY FLORALS

BOLD TOPS

FANCY PANTS

THE ORIENTAL LOOK



THE NATIVE LOOK

**The special AF Resort Picture Supplement reveals highlight directions from the resort scene. It is unbound so that you can use it for handy reference.*

DIRECTION NUMBER 27

More Glitter for Evening Wear

The two evening gowns photographed above reveal the strong and continuing trend to ornate, luxurious and glittering fabrics for evening wear. The relatively simple silhouette *(gently bloused bodices and skirts with a slight flare)* lends itself to enhancement through fabrics with beadings, embroidery and the ever-increasing use of metallic yarns. The more decorated and embellished the fabrics, the more favored they are.

Both gowns shown above are by Marc Bohan for Christian Dior. The fabric used in the gown on the left is Dognin's 100% nylon tulle. The gown on the right is also made of a 100% nylon tulle, by Gubert.

DIRECTION NUMBER 28

The African Influence in Resort Wear

The two fashions photographed here are from Tina Leser's "Ghana Collection," inspired by AF's recent presentation on "The Textiles of Ghana." The beach robe is derived from the motif of an African mask. The "toga" bathing suit has a detachable cape and is made in Galey & Lord's interpretation of the Ghana Kente cloth.

AMERICAN FABRICS NO. 53

SUMMER 1961

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Slowly, almost imperceptibly during the past five years, the color of men's clothes has taken on an unexpected "Left Bank" tinge. In its cumulative effect this fashion interest in the family of Earth Tones reveals a radical break with tradition and one which opens up a rich spectrum of imaginative color exploration for the fabric stylist and for the men's fashion designer.

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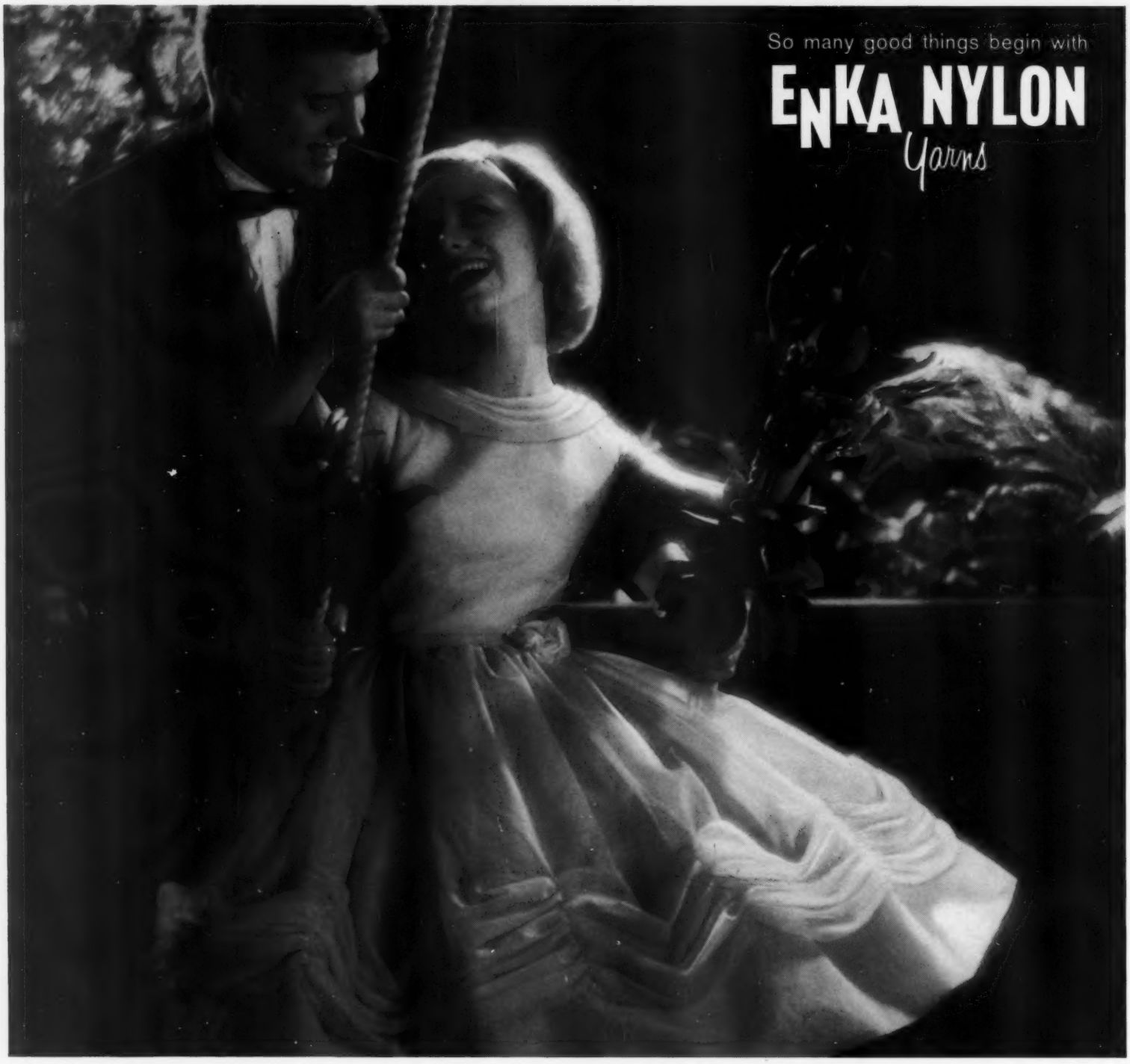

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Use Franklin Colorbred* Yarns

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in your Spring 1962 Fabrics

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By doing this you will also get color quality. For Franklin Colorbred Yarns are dyed on the Franklin Spring in package form. Soft packages compress more and hard packages less into columns of uniform density. Uniform penetration of the dye liquor and uniform shades consistently follow.

Franklin Colorbred Yarns for spring 1962 were selected by fashion experts familiar with color trends throughout the fashion world. Use them in your spring 1962 line and be sure that YOU are "fashion-right".

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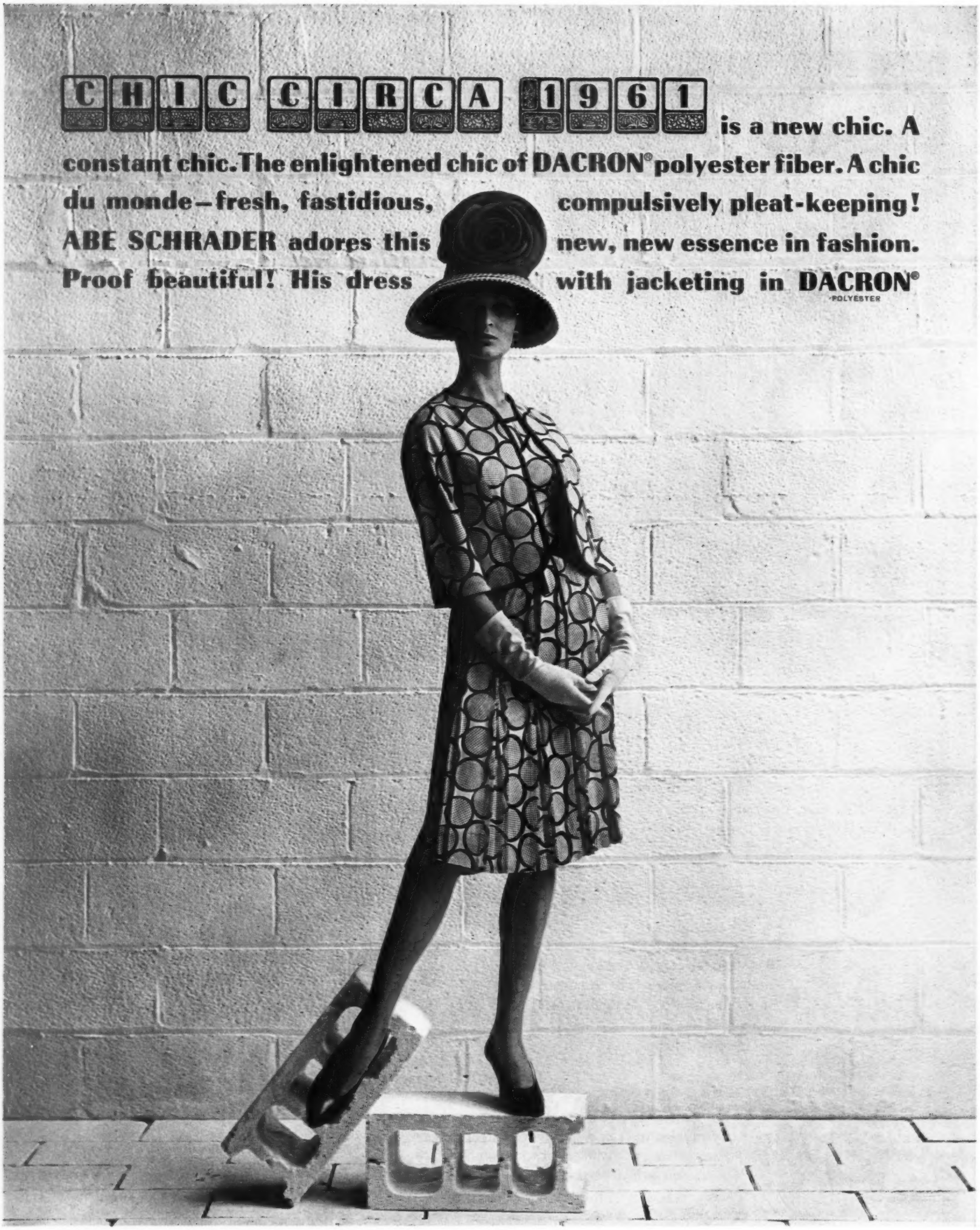
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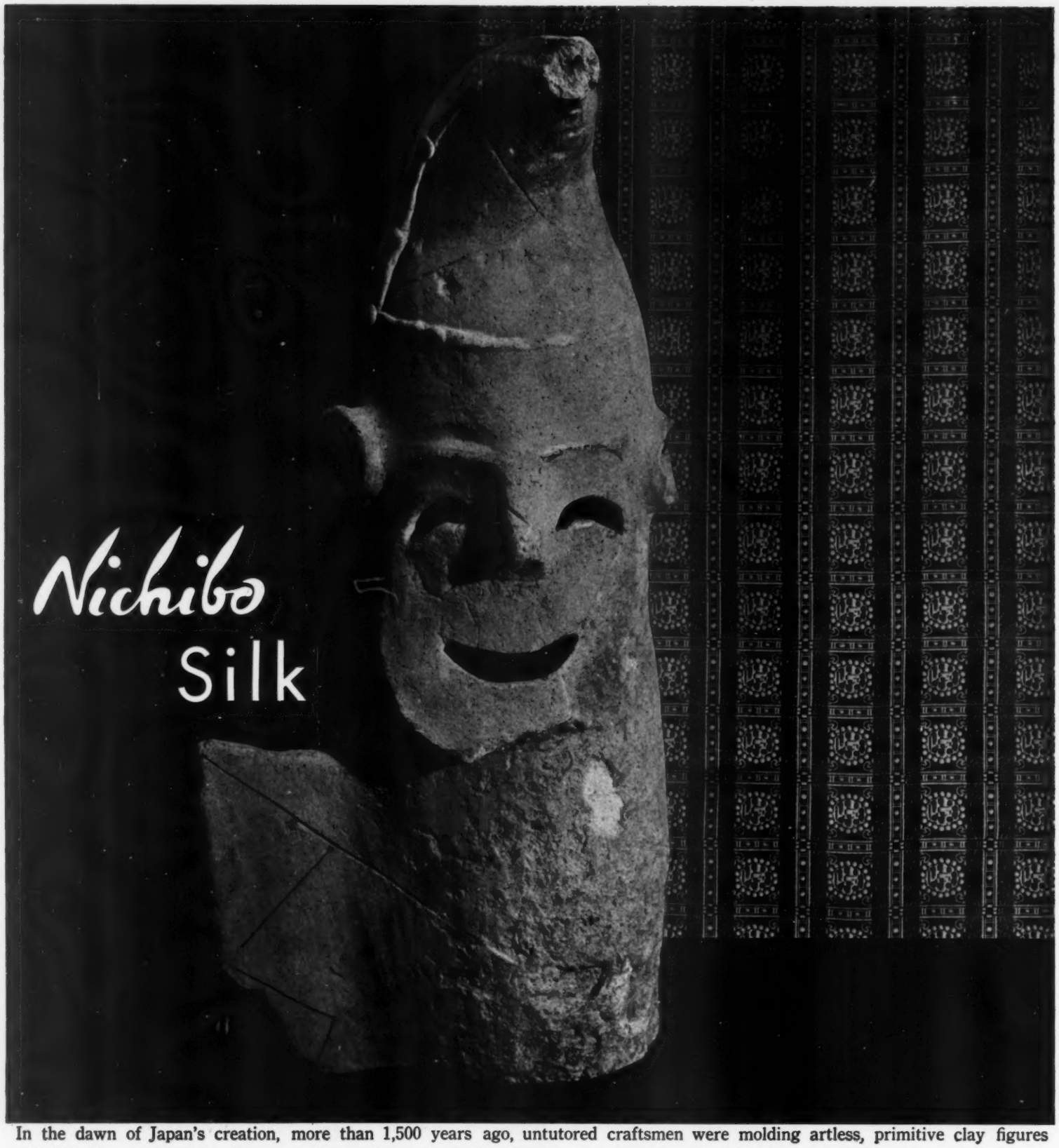

In the dawn of Japan's creation, more than 1,500 years ago, untutored craftsmen were molding artless, primitive clay figures called Haniwa. Symbolizing fierce warriors and graceful ladies, Haniwa treasures were buried in the vast tombs of Japan's emperors. In this era too, weavers invented the first silk fabrics. And through the ages, skilled artisans have refined and developed silk's quality until it became the pride of Japan's traditional industries. Today, Nichibo's elegant silk and silk blended fabrics are seen throughout the world. Nichibo also takes pride in the high reputation of its quality woolen and worsted fabrics, cottons, spun rayon and vinylon (synthetics). Nichibo is the company mark identifying products of DAI NIPPON SPINNING CO., LTD. Osaka, Japan.

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QUITE ASIDE from the historical value of such a portfolio, we believe the selection of these Regimentals can be of productive reference value because of the great care which has been used in determining the colorings and patterns. The fact that these British Regimentals and School combinations have for so many years held such importance in consumer goods is (and certainly so in this country) far removed from the sentimental attachment which one might feel for "the Old School Tie" or for a certain British Regiment.

The extreme care and color-sensitivity which led to the development of each Regimental design is evident in the rather wonderful manner in which colors were selected, blended and then spaced. In the men's industry British Regimentals have always been a favorite in such merchandise as neckwear, belts and hatbands; in certain areas of women's wear they have taken hold rather well in recent seasons. It is the belief of A. F.'s Fashion Department that a much broadened market awaits British Regimental designs . . . in silk, in wool, in cotton and in manmades; for men, for women, for students among both boys and girls, and even for home decoration.

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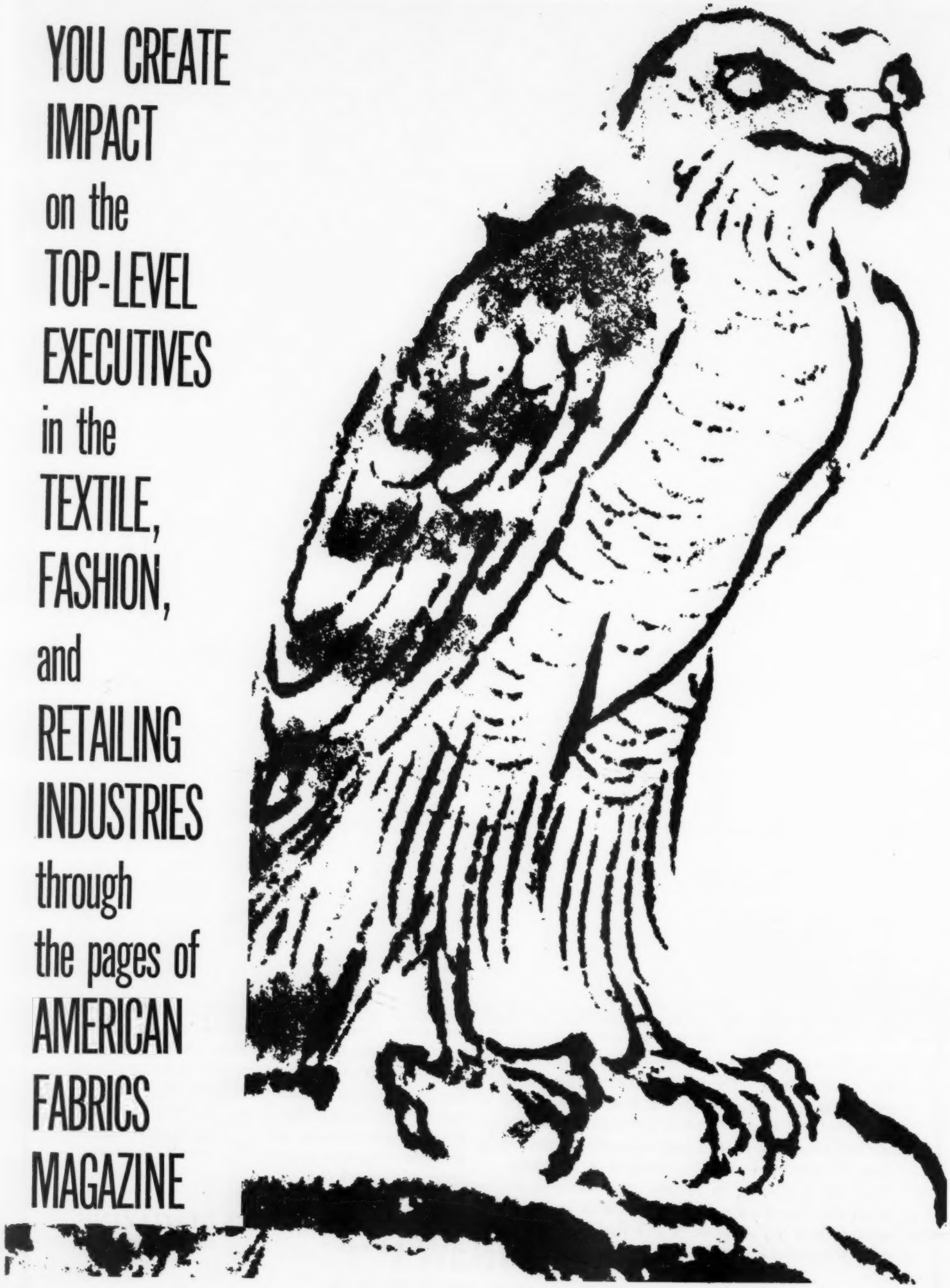

*Du Pont trademark

EMME HAT/CAPEZIO SHOES

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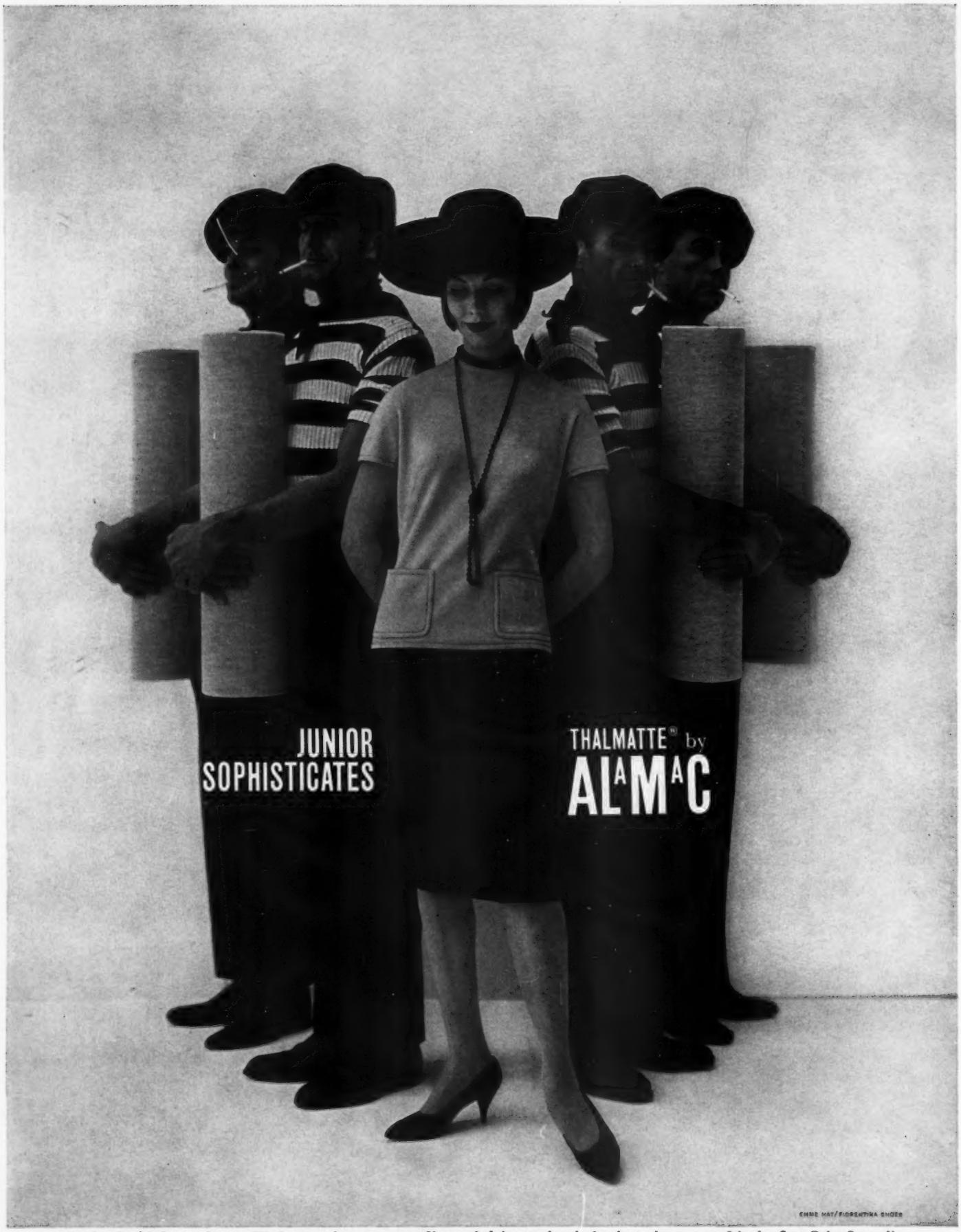

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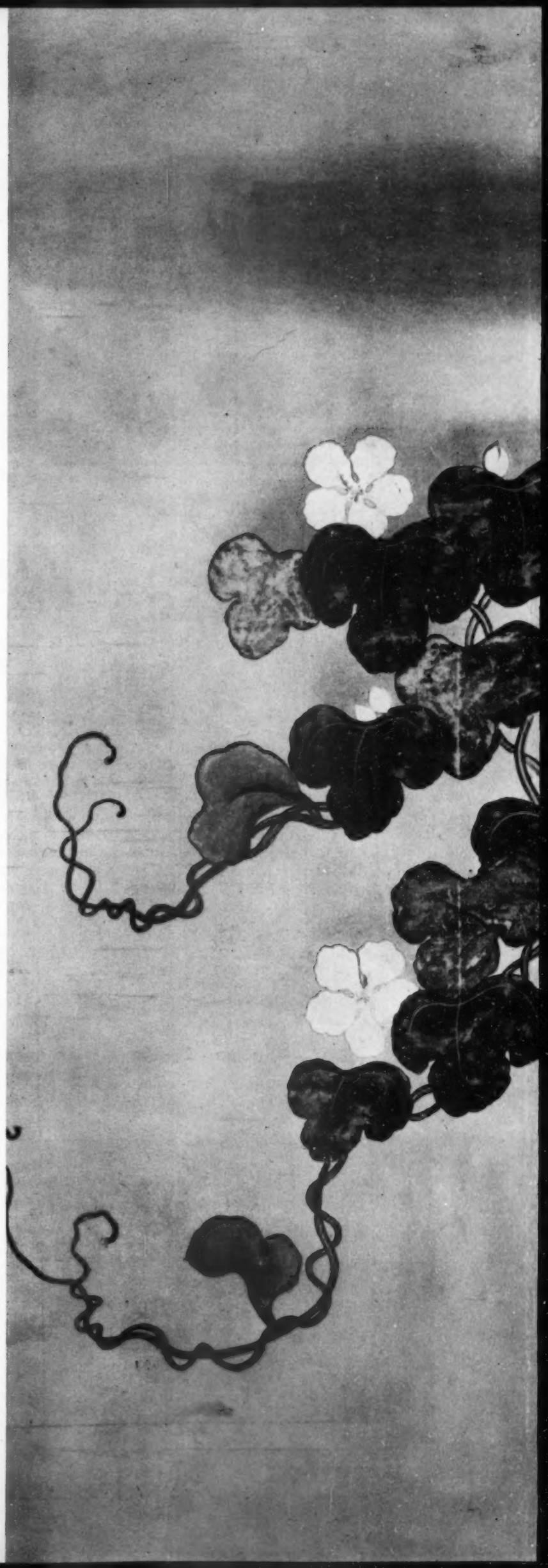


Capacity 75,000 pounds a week and growing.

The S-T-R-E-T-C-H of Fashion

The spectacular rise of Stretch Fabrics Inc. parallels the growth of Helanca® yarns for both utility and fashion. *An AF Marketing Report* on the great potential in stretch fabrics.

Stretch fabrics
for the look of fashion.

A LITTLE OVER six years ago a young man called Milton Hinkis took his courage in his hands, gave up a lucrative position as a mill representative, and set up his own textile business. What moved him was the conviction that the potential in stretch fabrics had hardly been touched. Together with Arthur Weinberger he organized the firm of Stretch Fabrics Inc. and today – six years and some 5 million knit pounds later – he still says: "We haven't even scratched the surface."

His optimism is borne out by Chemstrand Corp. who, together with Du Pont, supplies him with the nylon and polyester fibers which his throwsters turn into Helanca yarn. Chemstrand reports that in 1959 the combined U.S. production of textured stretch and bulk yarns was 37 million pounds – as against 2 million pounds of textured stretch yarns *only* in 1950. They expect this figure to double within the next two to three years.

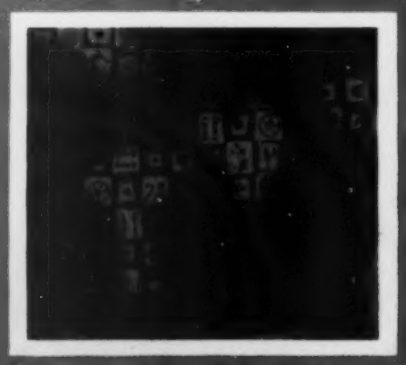
In this new rapidly expanding branch of the textile industry the firm of Stretch Fabrics Inc. is kingpin. Throwsters report that it uses more yarn than all other firms together in this specialized field. It seems also be to generally conceded that Milton Hinkis and his company have done more than anyone else in the country to gain acceptance for stretch fabrics.

Why? Again we quote Mr. Hinkis: "We're specialists in stretch fabrics. We make nothing else. And we're always experimenting. If we don't have it, we'll make it – as long as it's humanly possible."

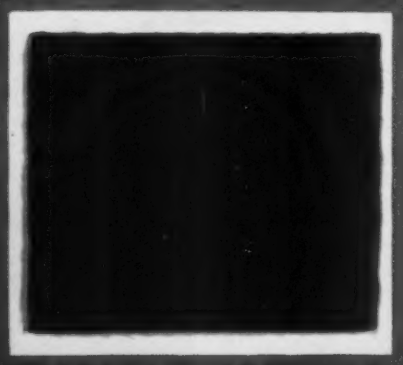
And they *have* "made" it. The list of Helanca fabrics produced by the firm includes:

BASIC STRETCH FABRICS IN BRIGHT WHITE FOR PRINTING • DOUBLE KNITS • NAPPED KNITS • NAPPED TRICOTS • TERRY CLOTH STRETCH KNITS • LACE STRETCH KNITS • CROSS DYES IN NYLON-DACRON • JACQUARD KNIT NOVELTIES • WOVEN HELANCA SATIN • KNIT FLEECE WITH HELANCA NYLON BACK, ACRYLIC FACE.

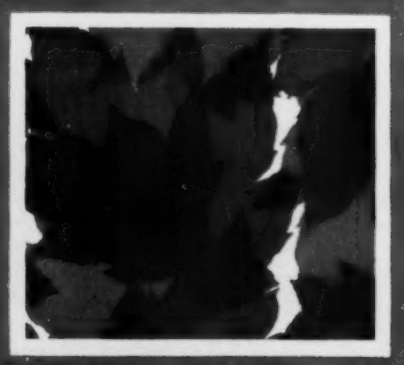
Helanca fashion textiles from the collection of Stretch Fabrics Inc.



Prints on 100% nylon Helanca fabrics are an important factor in the swimwear field. This one has a colorful batik effect.



Stretch Fabrics' napped Helanca knit for sidwear and heavier outerwear. This cloth is often used with the nap on the inside.



Brilliant floral print on Helanca nylon knit for swimwear etc. Stretch Fabrics has achieved a bright white for printing.

WHAT IS HELANCA®

Helanca is the registered trademark of the Heberlein Patent Corporation and is its brand name for stretch yarn treated by its throwster licensees, for fabrics and products containing such yarn, made by its manufacturer licensees – the nature and quality of which are controlled by Heberlein.

The Herberlein Patent Corporation holds the patents on the original process for twisting, heat setting, detwisting and plying nylon or polyester continuous filament fibers. This process creates millions of microscopic random curls for light weight, air circulation, evaporation and above all, permanent stretch and recovery characteristics in the yarn.

Only those yarns and products which are approved after exhaustive tests at the Heberlein Testing Station and which are periodically retested, without advance notice, may be labeled "Helanca."

Fabrics like those described are being widely and increasingly used today in infants and children's wear, in swimwear, sportswear, skiwear, women's pants, slippers and outerwear of all types, as well as in special military equipment and seat covers.

The virtues of Helanca fabrics are not hard to find. On the utility level they sharply reduce the number of sizes required, a factor which is most important in the infants and children's wear field. And on the fashion level they introduce a new note of sleekness, comfort, fit and sophistication to swimwear, sportswear and at-home clothes.

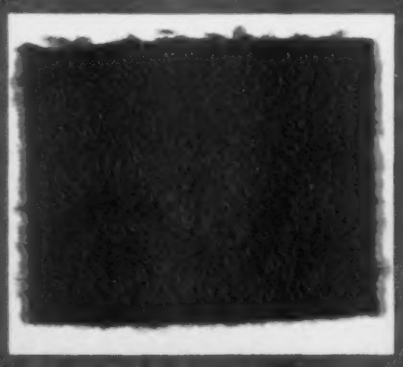
Helanca fabrics are still a relatively new factor on the American fashion scene and their potential is dramatically revealed in the production capacities for Stretch Fabrics Inc. which in 1956 were a scant 1000 pounds per week, and which have now reached 75,000 lbs. per week.

As far as Mr. Hinkis is concerned, the development of Helanca fabrics for the fashion field is just beginning. He expects to reach maximum production capacity within a year and from that point on the road is wide open.

One of the important factors in the success of Stretch Fabrics Inc. is its quality production control. Basic to this is the pre-setting operation shown above. All greige goods are heat-treated in this way to achieve stability.

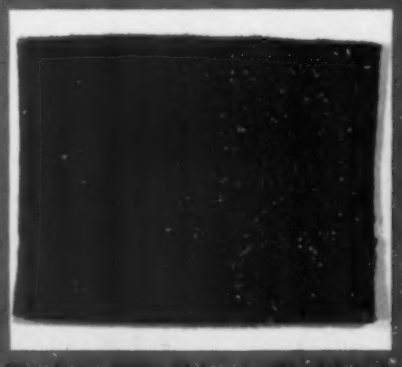
One of the new knitting rooms in the Allentown plant of Stretch Fabrics Inc. Capacity is now 75,000 lbs. a week.

Milton Hinkis (*right*) examining color match in the dye tub at his Quakertown plant. He guides all production.



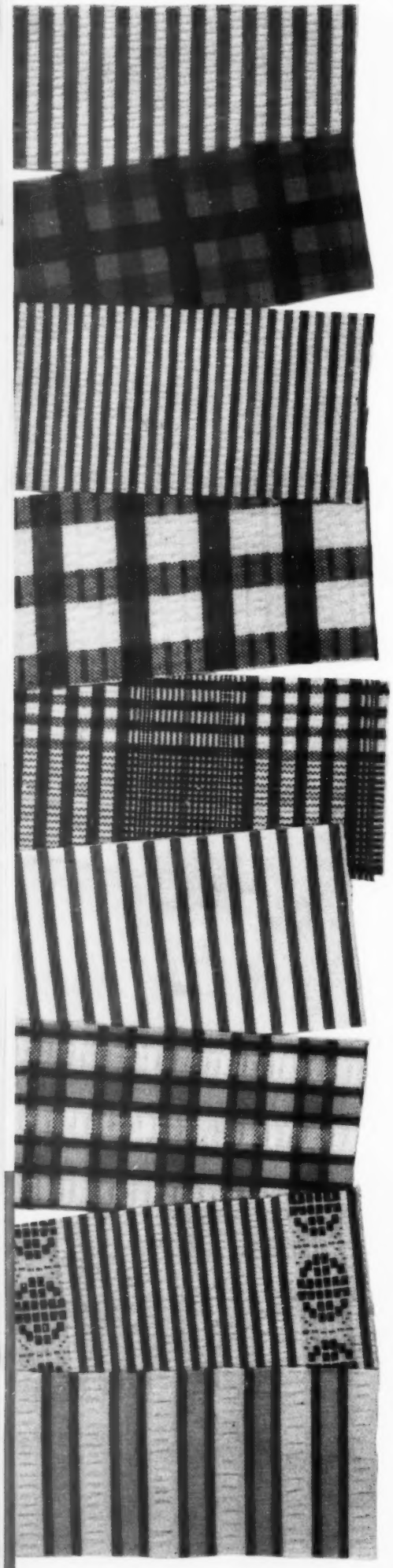
Stretch terry cloth is 40% Helanca nylon and 60% combed cotton. It is made in 15 fashion colors for all apparel trades.

Lace stretch fabric has a delicate and fragile look but great durability and recovery in 100% Helanca nylon yarns.

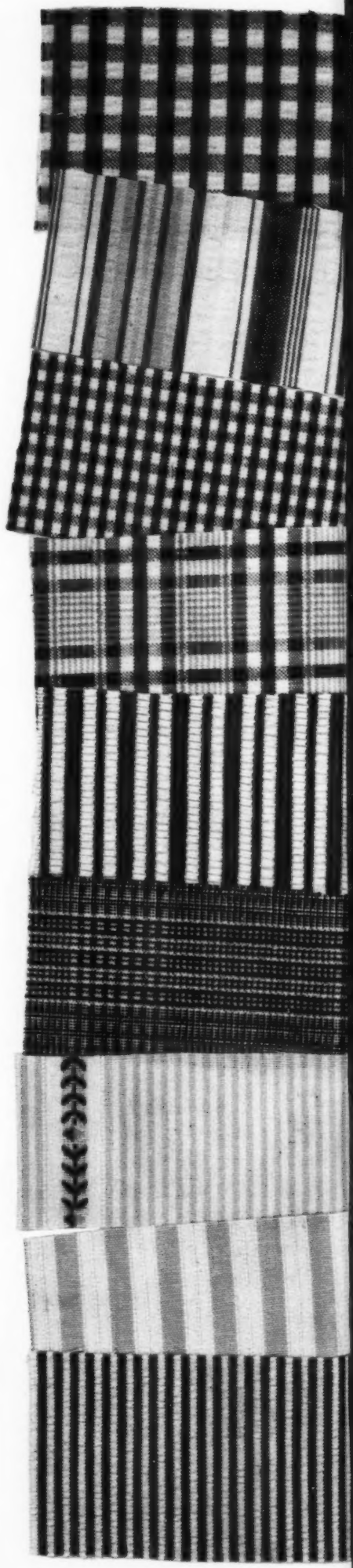


This basic 100% Helanca nylon fabric is made in over 30 shades and finds wide use in both swimwear and sportswear.

The World's Largest, Most Diversified Collection of



Woven Seersucker Fabrics



Russell is a specialist in woven seersuckers. Shown here are just a few of the thirty or more seersucker designs which Russell makes in any given season. Its color ranges are wide and fashion-oriented. For example, a basic 1/16" seersucker stripe is made in 19 separate color combinations. . . . In addition to seersuckers, Russell makes a wide variety of baby cords, corded chambrays and other fancy woven fabrics for the fashion industries. One of the newest of its novelty seersucker weaves is swatched below.

Russell
OF ALABAMA

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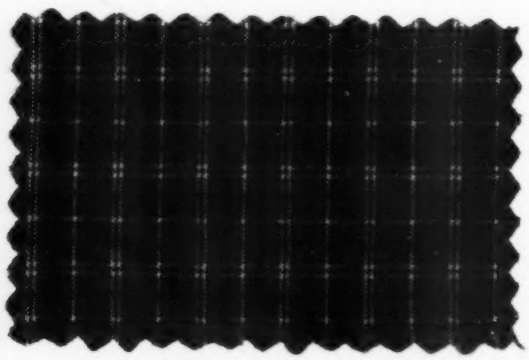
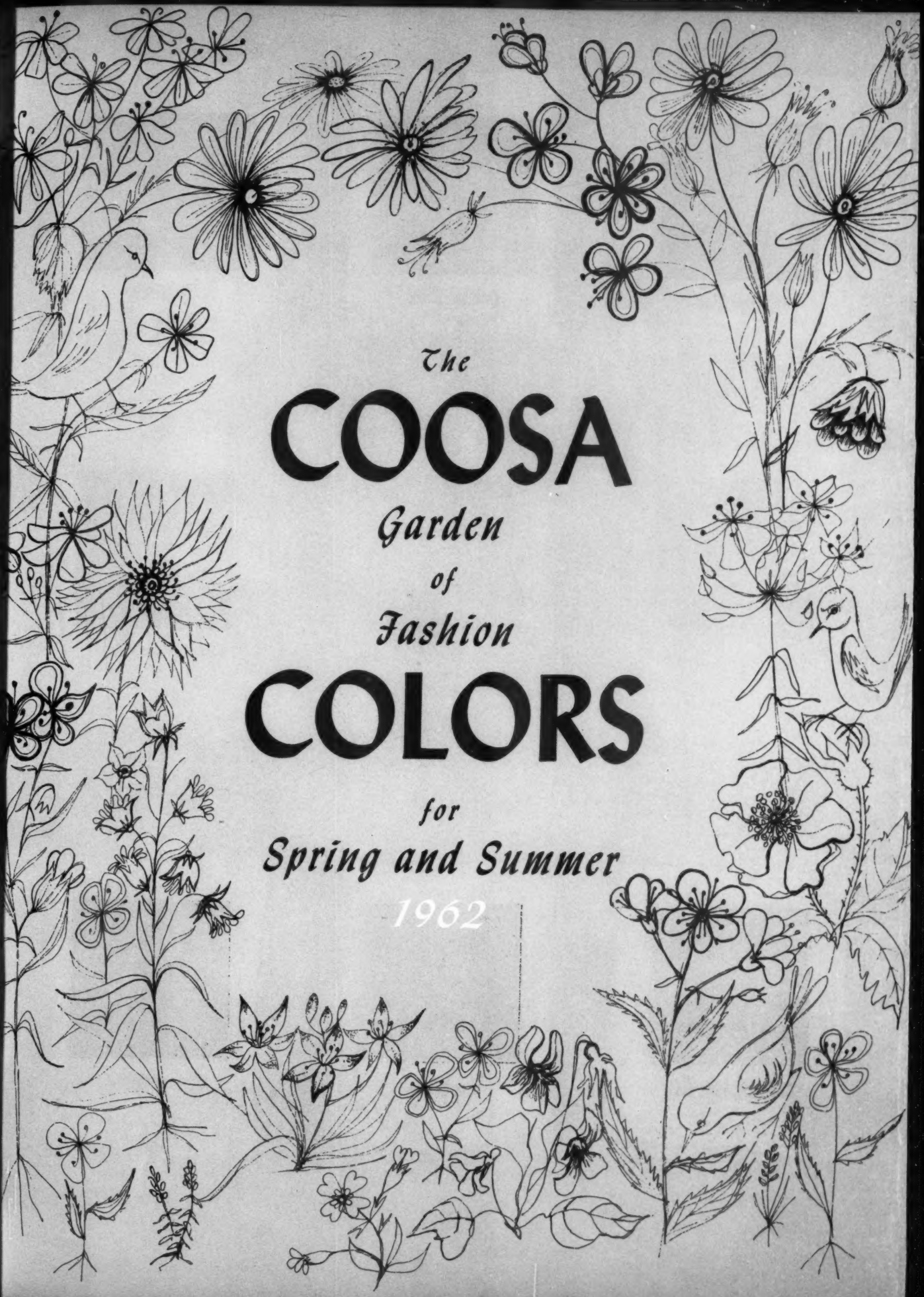


Russell's miniature tartan plaid in an all-cotton woven seersucker – the original no-iron fabric. It is completely washable.

THE RUSSELL MANUFACTURING CO. ALEXANDER CITY, ALABAMA



The

COOSA

Garden

of

Fashion

COLORS

for

Spring and Summer

1962

Poppy Red

6201

Apricot Pink

6202

Sky Blue

6203

Tiger Lily Orange

6207

Carnation Pink

6208

Cornflower Blue

6209

Tawny Marigold

6210

Raspberry

6211

Terrace Blue

6212

Turquoise
6204

Hot Mint
6205

Flowering Lilac
6206

For Spring–Summer 1962

15 New, Clear, Sunkissed Garden Colors

A Rich and Versatile Palette for the Fashion Industries

- Coosa's Poppy Red takes on fashion freshness because of its golden cast.
- The Oranges, Pinks and the Tawny shades are clear, bright and sun drenched.
- Watch the ascendency of Apricot as a fashion color.
- Blues are clear, bright and flattering to the wearer.
- Greens have a touch of yellow which gives them exceptional brightness.
- Yellow takes on growing importance.
- Lilac will continue as an important fashion shade.
- The sand-toned Ginger Bark shade is a continuing high fashion color.

Apple Green
6213

Sun Glow Yellow
6214

Ginger Bark
6215

The

COOSA

Garden

of

Fashion

COLORS

....for Spring and Summer 1962

The fifteen new fashion shades shown on the preceding pages were especially developed for Standard-Coosa-Thatcher by the American Fabrics' Color Council. They cover the authoritative palette of fashion colors for Spring 1962. These fifteen new shades have been added to the full spectrum of over 100 shades now available in S-C-T's fine combed and mercerized cotton yarns which assure free-running uniformity in weaving and knitting. For a chart showing the full range of S-C-T colors please write to Standard-Coosa-Thatcher, Chattanooga 1, Tennessee, or 350 Fifth Avenue, New York City.

S C T

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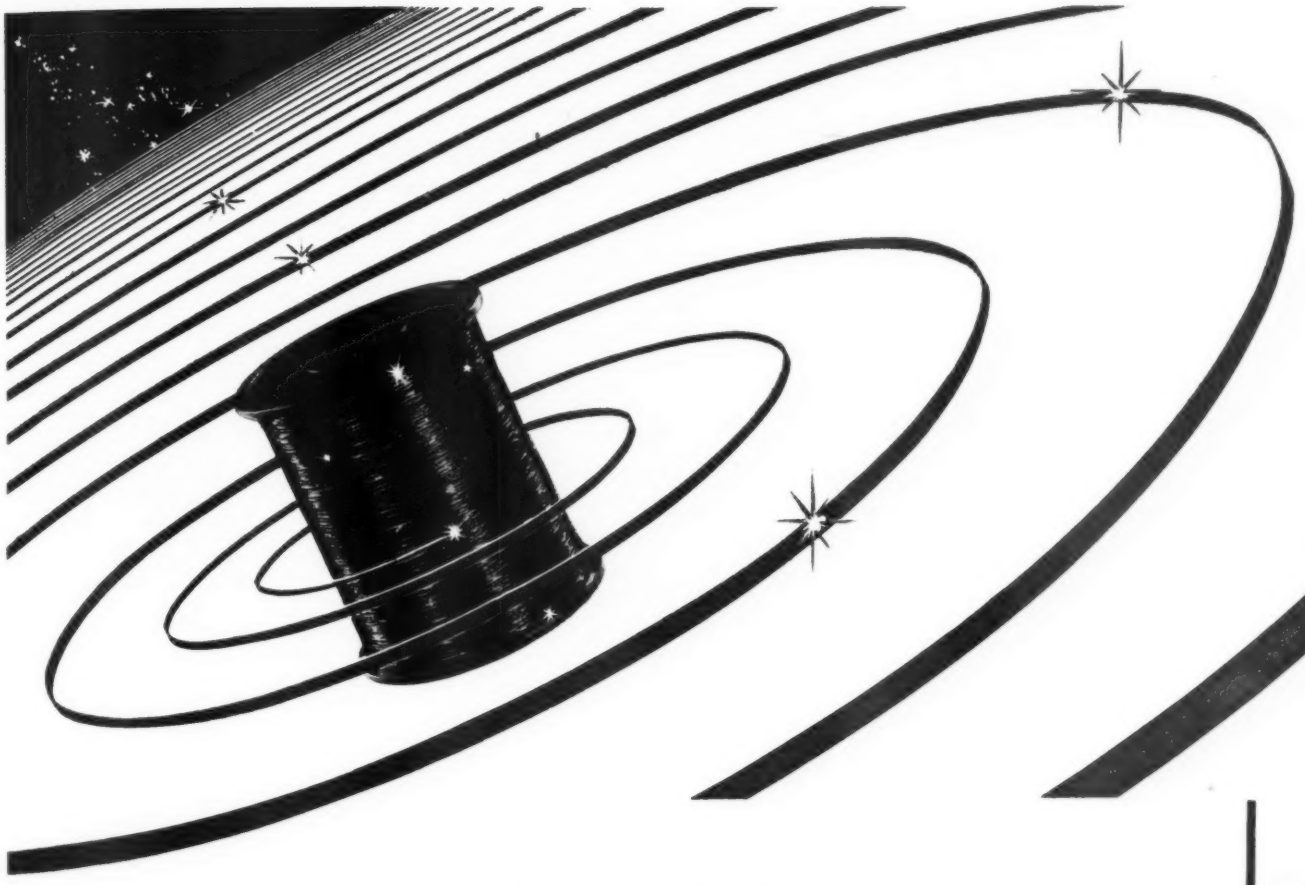

GALAXY

of twinkling highlights for fabrics

FAIRTEX® YARNS

Metallized and Foil Mylar* • Supported Metallics

Heavenly glitter... from shining Fairtex Metallic Yarns... adds a dramatic new dimension and fashion appeal to the natural richness and texture of fabrics.

Fairtex Metallic Yarns, *unsupported*, sophisticate the casual knits... Fairtex *supported*, *non-laminated* metallized Mylar* Yarns give a special look of luxury to the soft, highly styled, ever-so-pliable brocades and smoother fabrics, woven or knitted, machine finished fabrics.

New Fairtex *highly caustic-resist* Metallics enhance the non-apparel fabrics that require extra-long finishing periods.

You'll find gleaming, sales-making Fairtex Metallic Yarns immediately available in the ever-popular silver and gold, as well as a provocative range of solid colors, multi-colors and multi-tones.

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Motivational Research

might have written these specifications

M/R

Unfulfilled Consumer Need:

Consumers are looking for warm lightweight outerwear which is also water repellent. They want it warm enough for chilly weather but light enough to wear when the sun comes out. In short, they want all-purpose garments which will keep off the rain and will be comfortable in all kinds of weather. Great potential here!

The answer to this unfulfilled consumer need is Lamination

Lightweight knitted or woven fabrics, laminated to airy polyurethane foam

NORANE® treated fabric by GRACE

The hidden ingredient in this successful lamination formula is the water repellent finish with which the fabric is treated. The finish must be just right. It must provide effective water repellency and spot resistance while retaining the quality of the fabric and without affecting the permanent bond of lamination between the fabric and the foam backing.

NORANE® ACHIEVES THIS SUPERBLY

The Norane® finish provides water repellency, spot & stain resistance, plus best sewability

Warwick Chemical Division

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1407 BROADWAY, NEW YORK 18, N.Y. A Division of Burlington Industries

Questions & Answers

on Fabric and Fashion

BASED ON MATERIAL APPEARING IN AMERICAN FABRICS MAGAZINE

What is a coming important new direction for PLAIDS?

Plaid designs with the accent on a stripe effect.

What is Kente cloth?

Kente is a fabric pieced together from narrow strips of cloth (usually silk and cotton) woven by the Ashanti weavers of Ghana. It is also the toga-like garment made from this cloth.

What is the directional trend in floral prints?

The flat, abstract, two dimensional look – and in the high fashion field the return of the sweet, conventional type of floral.

What will be the next significant source of design inspiration in both fabric and fashion?

The Americana theme. A major feature presentation on this theme will appear in A.F.'s Fall 1961 (issue)

In Confucian China, which four colors stood for the four points of the compass?

Black for North; Red for South; Green for East; White for West.

Out of the total world fiber consumption, what percentage is accounted for by cotton?

1958-59 cotton represented 55% of total.

In ancient Greece, what combination of colors was thought to work love charms?

Purple, Blue, Black and White.

on the World of Textiles

BASED ON INFORMATION CONTAINED IN THE ILLUSTRATED AF ENCYCLOPEDIA OF TEXTILES.

What do Supima, Sea Island and Egyptian cotton have in common?

Extra length and fineness of fiber, plus strength, luster and silkiness of hand.

What is meant by an 80-square cotton cloth?

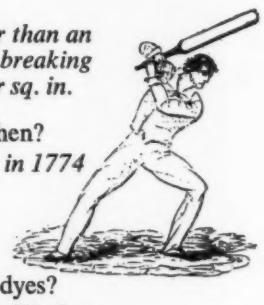
An 80-square cloth has 80 warp threads, 80 filling threads to sq. in.

How do worsteds differ from woolens?

Worsted yarns are more finely drawn and twisted, resulting in a harder finished cloth.

How strong is silk?

A filament of silk is stronger than an equal filament of steel. Its breaking strength is to 65,000 lbs. per sq. in.



Who invented the power loom and when?

Cartwright, an Englishman, in 1774

What are the three basic weaves?

Plain, Twill and Satin.

Who was the discoverer of synthetic dyes?

Sir William Perkin in 1856. His first color was mauveine or purple.

What was the earliest known method for putting colored dyes on fabrics?

Resist printing in India as early as 1000 B.C.

What is a Bast Fiber?

Flax, which is made into Linen, is a Bast fiber. Also Jute and Hemp. Bast fibers are vegetable fibers taken from the fibrous mass under the outer coverings of certain plants. As a group they are second only to cotton in world volume.

THE ILLUSTRATED AF ENCYCLOPEDIA OF TEXTILES was produced by the Editors of American Fabrics Magazine and published by Prentice-Hall at $39.50. It is available to AF subscribers at $35 and can be obtained from: AF Encyclopedia Dept. 152 East 40th Street, N. Y. 16, N. Y.

Inspiration Americana

IN THE NEXT ISSUE OF AF

THE COMING ISSUE OF AMERICAN FABRICS MAGAZINE — NUMBER 54, FALL 1961 WILL FEATURE A MAJOR PRESENTATION ON OUR AMERICAN HERITAGE AS A RICH SOURCE OF FABRIC AND FASHION INSPIRATION FOR THE TEXTILE INDUSTRY.

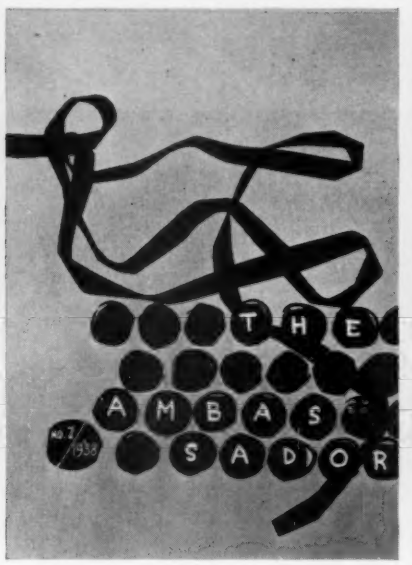
AMERICAN FABRICS • *The Idea Magazine of the textile industry*

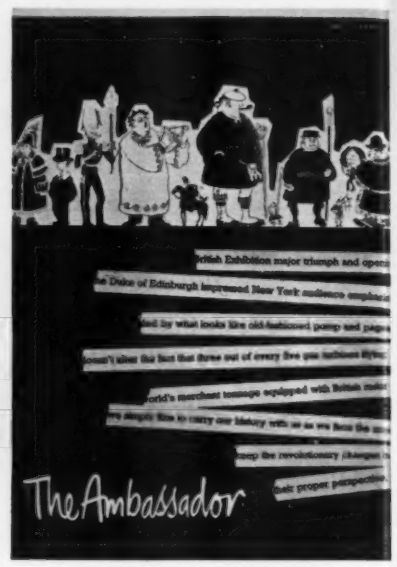
STEVENS *Wonder*® **FABRICS FOR LINGERIE . . .** another great name in the famous Stevens family of fine fabrics.

FINE FABRICS MADE IN AMERICA SINCE 1813

J. P. STEVENS & CO., INC., NEW YORK 36, N. Y.

This is an exchange announcement between 'The Ambassador' and 'American Fabrics'



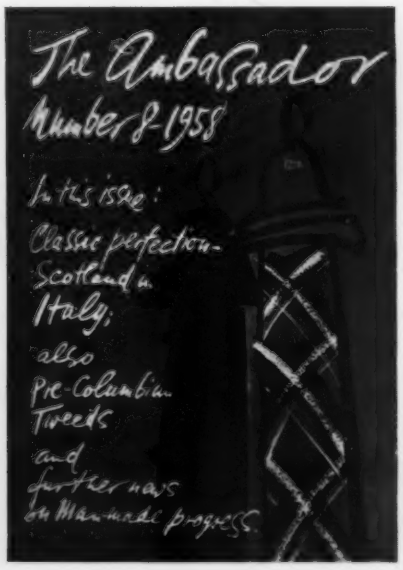


'The Ambassador', the British Export Magazine, appears monthly by subscription on the desks of leading retailers, manufacturers and designers all over the world. Specialising in fabrics, fibres, finishes, fashion and menswear, its curriculum covers also carpets, soft furnishings including household textiles, pottery and glass—in fact, everything of interest to a lively department store. The ready-to-wear industry uses 'The Ambassador's' fabric coverage as a resource for new ideas and as a reference library for fabric trends. 'The Ambassador' combines imaginative presentation with factual reporting.

'THE AMBASSADOR'

IS PUBLISHED MONTHLY AT 49 PARK LANE, LONDON W.1.

Subscription is £3 5s. or $9.25. post free for twelve monthly issues.



It's not just velvet...

it's
Veltessa®

The most important new pile fabric in a generation!

Who but Crompton, leader of the pile fabric industry for over 150 years, could combine the timeless luxury of velvet with the tireless vitality required of today's fashion fabrics! A revolutionary new pile construction, 82% cotton, 18% rayon, makes Veltessa more beautiful and more serviceable than velvet ever dreamed of being. And—this is an exciting feature—no other fabric takes color more magnificently!

New Holiday Colors are now available: ten imaginative new colors, from pale violet to shimmering coral, all superbly fashion coordinated in plain Veltessa, ribbed Veltessa, woven-stripe Veltessa. See them at the Crompton showroom, or write for a holiday color card. Crompton-Richmond Company, Inc., 1071 Ave. of the Americas, New York 18, N.Y.

Crompton®
MAKERS OF NEW WORLD FABRICS

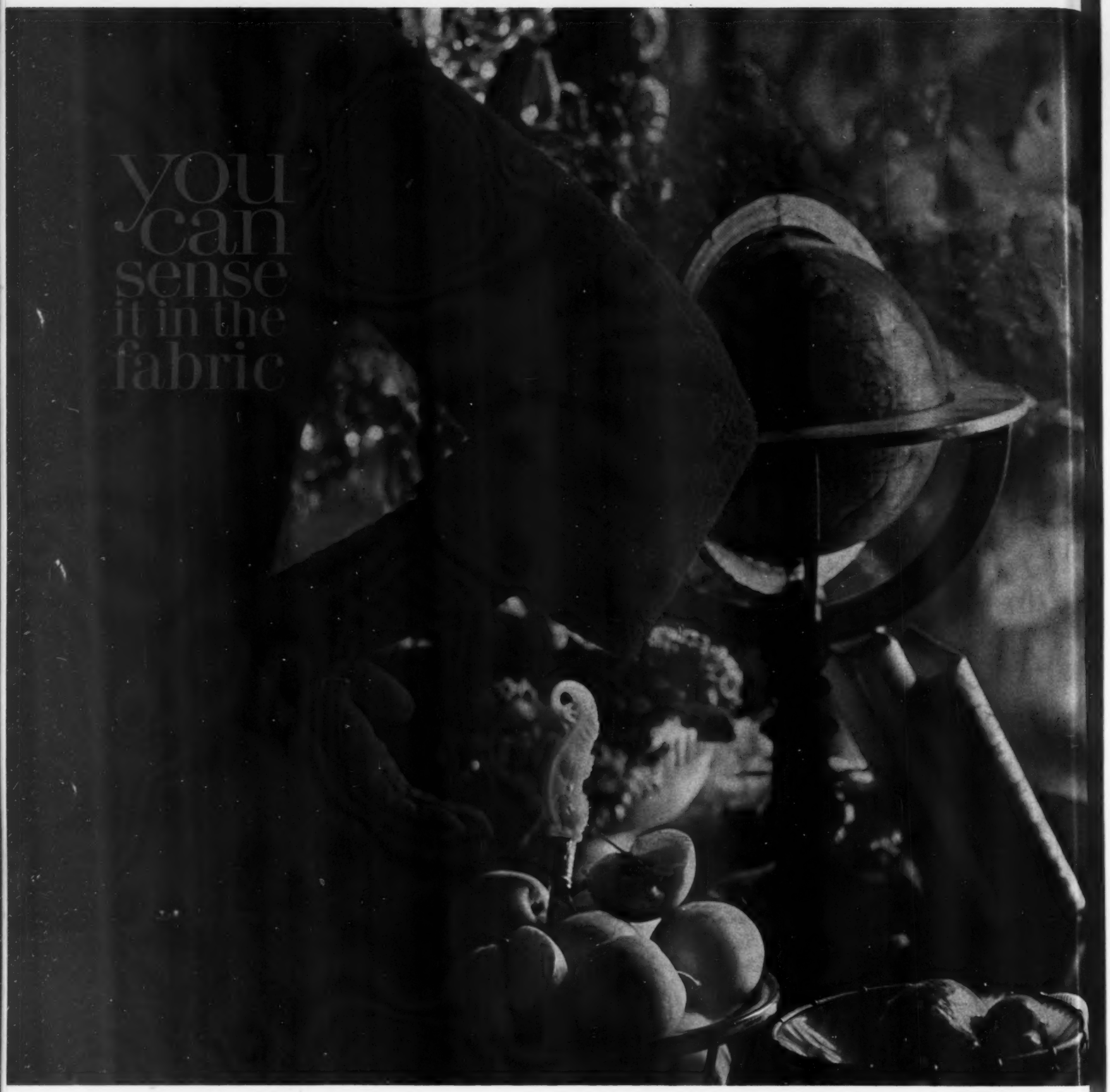
The Renaissance of Crepe

A new spirit is illuminating the fashion world. Shape is everything. And in this exciting atmosphere, designers look at fabrics with sculptors' eyes.

Crepe is the fabric. And the important crepes are blended and woven with Celanese acetate, the beauty fiber. These are the crepes that cling subtly, and fall with liquid grace. The fluid, supple crepes that bring new elegance and glamour to fashion's emphasis on shape.

Since Celanese introduced the first acetate almost four decades ago, Celanese acetate, the beauty fiber, and crepe have been virtually synonymous. Today, Celanese acetate is helping to create crepes in an unprecedented range of colors, weights, and textures. These are fashion . . . and the fashion Celanese will promote in Fall 1961. Celanese®

Celanese
CONTEMPORARY FIBERS



The Color of Creslan...the fiber with the six senses of fashion.

Color is one of the six senses of fashion. It is excitement, mood, imagination...a legion of things. In a myriad of ways, it matters every moment of our lives.

Now, Creslan acrylic fiber is infusing an electrifying sense of color into apparel and home products. Creslan takes dyes with depth and clarity, and improved color-fastness, from the subtlest tones to the most intense. Look for them. You'll be thrilled by all six senses: color, taste, touch, vitality, lightness and beauty. American Cyanamid Co., N.Y.

CYANAMID

Creslan®

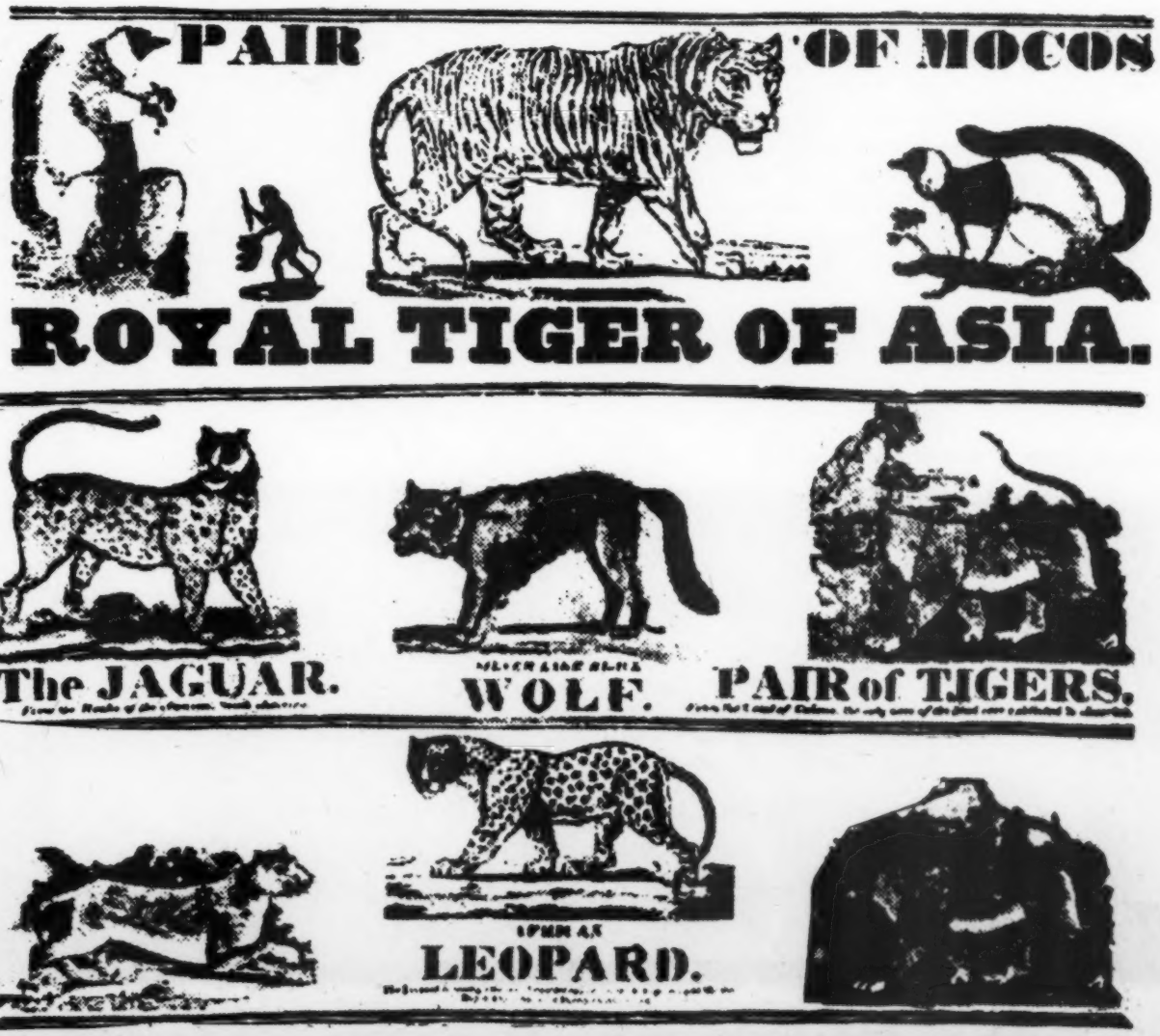
LUXURY ACRYLIC FIBER

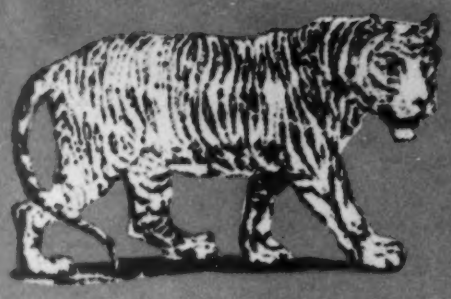
One of the Most Remarkable Safaris
in the Annals of Textile History

MAN MADE FURS

A Multi-Million Dollar Textile Baby

What made this type of fabric a zooming profit builder for the apparel trades in so short a period of time? What were the forces behind its rapid growth? What are its immediate and future prospects? Where does it go from here?





The metamorphosis of Man Made Furs from a low-priced substitute and utility fabric into a glamorous minx with a fashion identity all its own, is an impressive American textile success story. It is told in detail on the following pages.

MAN MADE FURS

THE STORY OF Man Made Furs begins—appropriately enough—in 1929. During that momentous year there appeared on the market a number of women's coats made of woven plush cloth. They were frank attempts to simulate *(rather than to duplicate)* the look of animal pelts and as such they had the look of "ersatz" merchandise, geared to an economy of mounting depression.

First a Utility Fabric

The 1929 fabrics were woven *(rather than knitted)* and they attempted to simulate luxury pelts like Persian Lamb, Broadtail, Seal and Leopard. They were relatively low-end cloths and the coats retailed for $30 to $50. They had little fashion flair but they were warm and the plush fabric became a market staple in the ensuing years. Colors were generally either grey or tan and no attempts were made to upgrade the fabric or give it greater fashion acceptance. It was generally woven of mohair, alpaca or wool, often blended with rayon for luster.

The Rise of Alpaca Pile

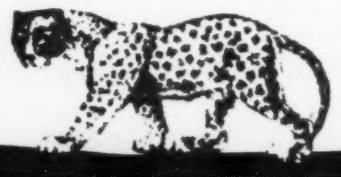
The next major development in the story of high pile fabrics was the rise of alpaca pile between 1935 and 1938. This was still a woven fabric, used for both shells and liners. It represented a technical advance over the early plush fabrics. It had a denser and less "hungry" look, a more furry hand and better abrasion resistance. Also, towards the end of this period, new colors were introduced and the fabric began to take on more fashion interest.

The First Knit Pile Fabrics

However, the significant advance in high piles did not come until 1944 when Borg introduced the first *knit* pile fabrics produced on the sliver knit machine. The advantages of a knit pile over a woven pile were immediately obvious. First, production speed was greatly increased and costs were correspondingly lower. But more important, perhaps, was the fact that the sliver knit method made it possible to pack in more pile staple per unit area and so create a greater density and furriness of pile. Not only was the end product lower in price than its woven predecessors; it was also greatly improved and more luxurious from a fashion point of view. It was getting very close to duplicating the actual animal pelt.

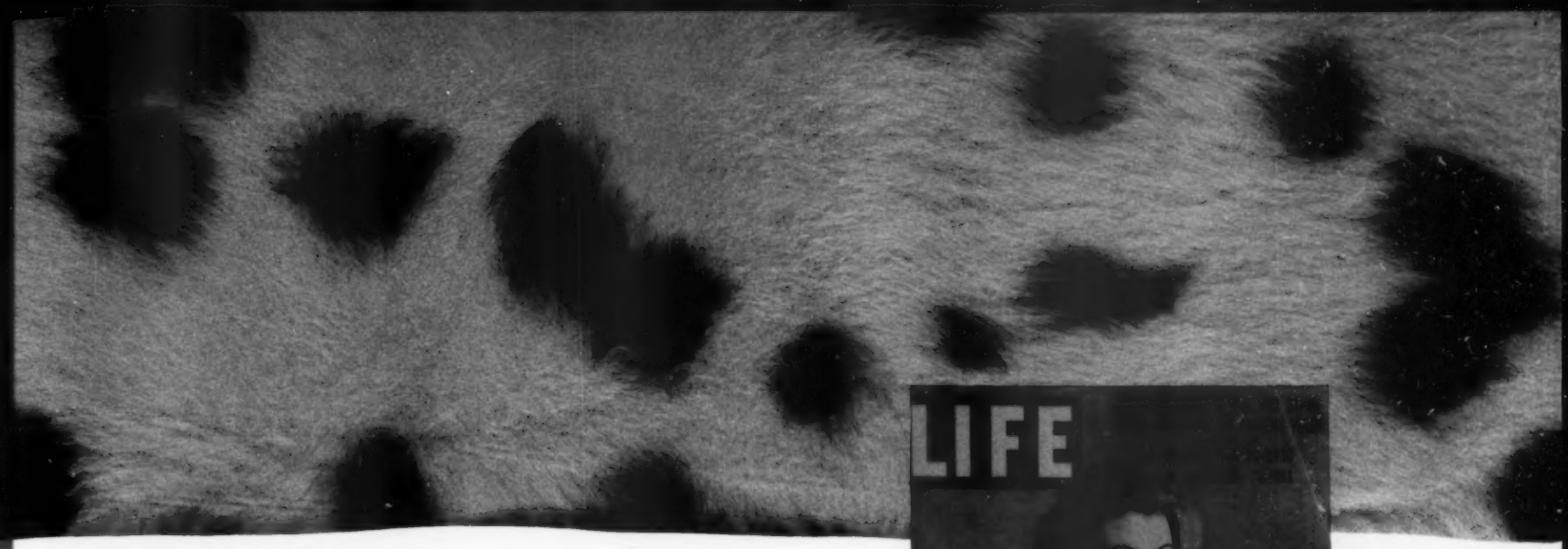
A Big Break in "Life"

During the next ten-year period progress in high pile fabrics was steady but not spectacular. The big break for Man Made Furs came at the end of 1955 when Life Magazine *(Dec. 5, 1955)* devoted its cover to the color photograph of a model wearing a lush "Man Made Mink" which retailed for $125. It was made in a Princeton fabric knitted from Orlon and



SIDNEY BLUMENTHAL'S "BLACK PANTHER"

This is the story—the fashion story—behind the growth and development of a new, multi-million dollar baby. We say *new* because it was not until 1959 that Man Made Furs began to take hold as a fashion with wide public acceptance. What made this type of fabric a zooming profit builder for the apparel trades in so short a period of time? What were the forces behind its rapid growth? What are its immediate and future prospects? Where does it go from here?



PRINCETON'S "DALMATIAN"

Dynel fibers and it represented a culmination of much technical experimentation undertaken by several producers during this ten-year period.

The Guard Hair Look

This extensive experimentation involved the most effective uses of the new and emerging man-made fibers in creating a fabric which offered bulk without weight and the visual appearance of real fur. One of the problems, for instance, was to achieve differential pile heights in a single fabric in order to duplicate the "guard hair" look. Today this is most ingeniously accomplished by using two different fibers which have differential shrinkages. Thus, the different pile heights are actually created in the finishing process which shrinks one fiber to a lower pile height than the other.

Printed Pelts in Pile

This kind of technical ingenuity in the use of man-made fibers and in finishing was gradually combined with a whole program of design development which involved the printing of patterns on pile fabrics. Thus, by the beginning of 1959, Man Made Furs came of age through printed versions of animal furs. They created a fashion excitement which found wide public acceptance and rapidly gave them an identity all their own.

"Life" magazine's cover on December 5, 1955 gave Man Made Furs a strong consumer fashion sendoff. The $125 "Man Made Mink" was designed in a Princeton fabric knitted with a blend of Orlon and Dynel fibers.

A Boon to the Fur Business

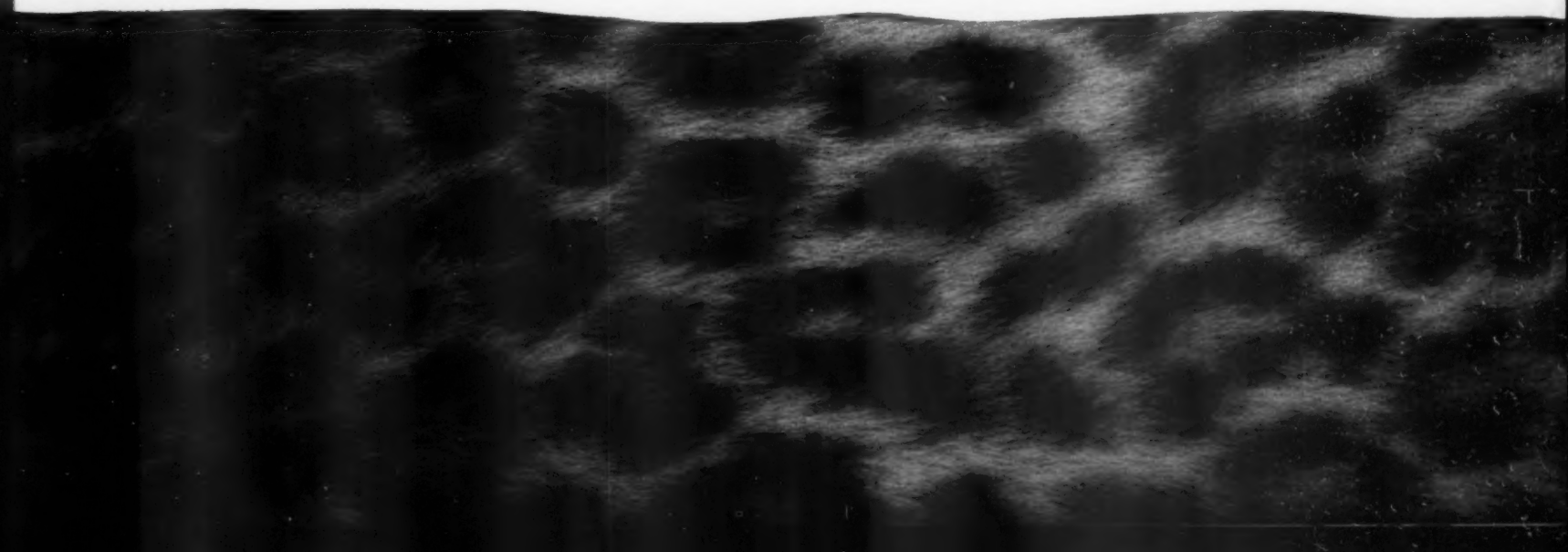
Today, Man Made Furs have an accepted and sophisticated place in the fashion picture. They have provided women with well styled and reasonably priced coats which retail from $59.95 to $125. Far from hurting the real fur business they have given it a new fashion impetus by broadening the base of the market and creating an aura of fashion excitement around the whole fur industry.

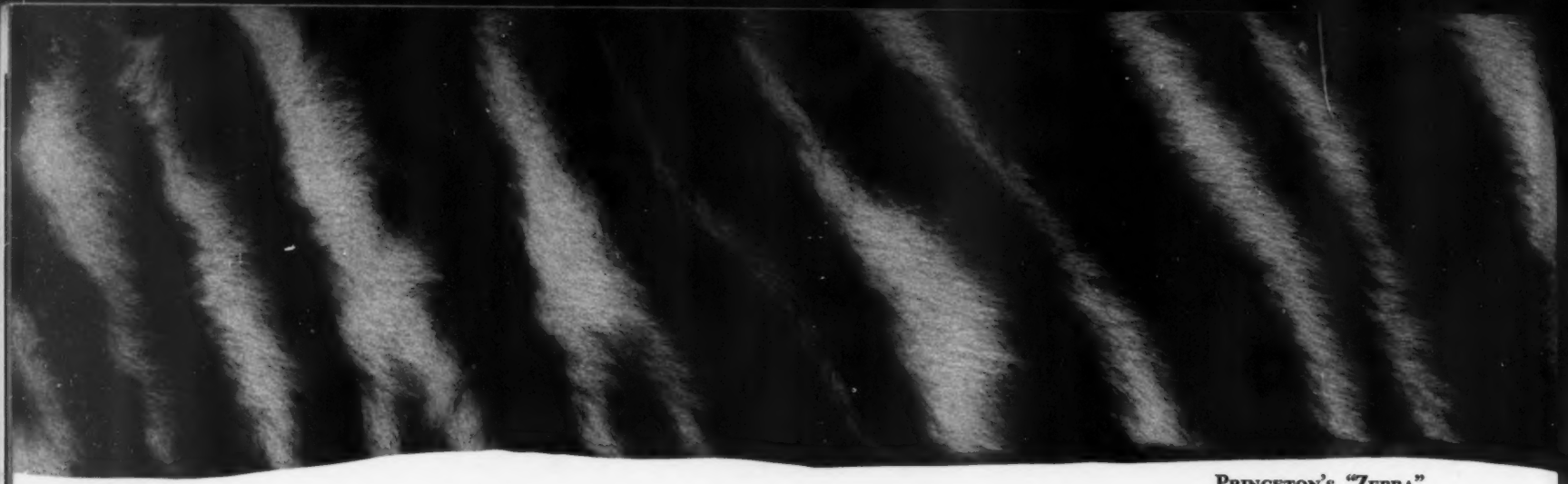
New Developments to Come

For the future the field is wide open to new technical and fashion ideas which challenge a creative industry.

PLEASE TURN PAGE

PRINCETON'S "SIMBA"





PRINCETON'S "ZEBRA"

MAN MADE FURS

On the technical level, there is continuous experimentation with new fibers and finishes. Already in wide use are the acrylics, modacrylics, acetates, nylon and mohair. Polypropylene fiber is also getting a lot of attention and seems fairly sure to find an important place in the field. There is also much investigation of finishing processes aimed at increasing resiliency and durability after dry cleaning. These are technical problems which will undoubtedly be solved in the near future.

A Future in Fashion

On the fashion level there is the possibility of adapting jacquard equipment to the sliver knitting machine. This would make possible the development of intricate pattern work and sculptured effects through the use of different fibers with differential shrinkages.

Above all there is a whole area of color and printed design still to be exploited. To date, most designs have concentrated on duplicating the look of real fur pelts. But now that Man Made Furs have come into their own and are accepted in their own right, it becomes possible to break away from pelt designs. This opens up a wide area for the use of color and the creation of new and exciting design possibilities in prints.

• • •

The whole Man Made Fur picture – thus seen in perspective – is a dramatic example of how the force of fashion can transform the economy of an industry. For other ailing segments of the textile field it is a case history which bears close scrutiny.

How Pile Fabrics Are Made

THE SLIVER KNIT TECHNIQUE

THE PROCESS by which high pile fabrics are made is known as *Sliver Knitting*. Basically this process utilizes the same machinery used to produce a plain jersey stitch, except that the machine has been altered to accomodate the pile fibers in sliver form. Thus the pile construction utilizes plain jersey backing yarn intermingled with carded staple.

The staple – varying in length from ¾ to 2 inches – is combed into the machine in such a way that it creates a directional pile. The pile is then locked into the fabric construction by the looping action of the backing yarn over the knitting needle.

The height, hand, luster and color of the pile are determined both in the knitting and in the finishing processes. This can be controlled by the type and length of the staple as well as by finishing through shearing and electrification of the pile.

Density of the pile is determined by such mechanical factors as the knitting rate, the carding rate and the density of the sliver itself. These variables can be controlled at numerous points in the production process.

By the nature of the construction the basic color of the fabric must be produced in the fiber, either through stock or solution dye processing. This naturally involves risks in stockpiling quantities of dyed staple.

PRINCETON'S "BARONDUKI"

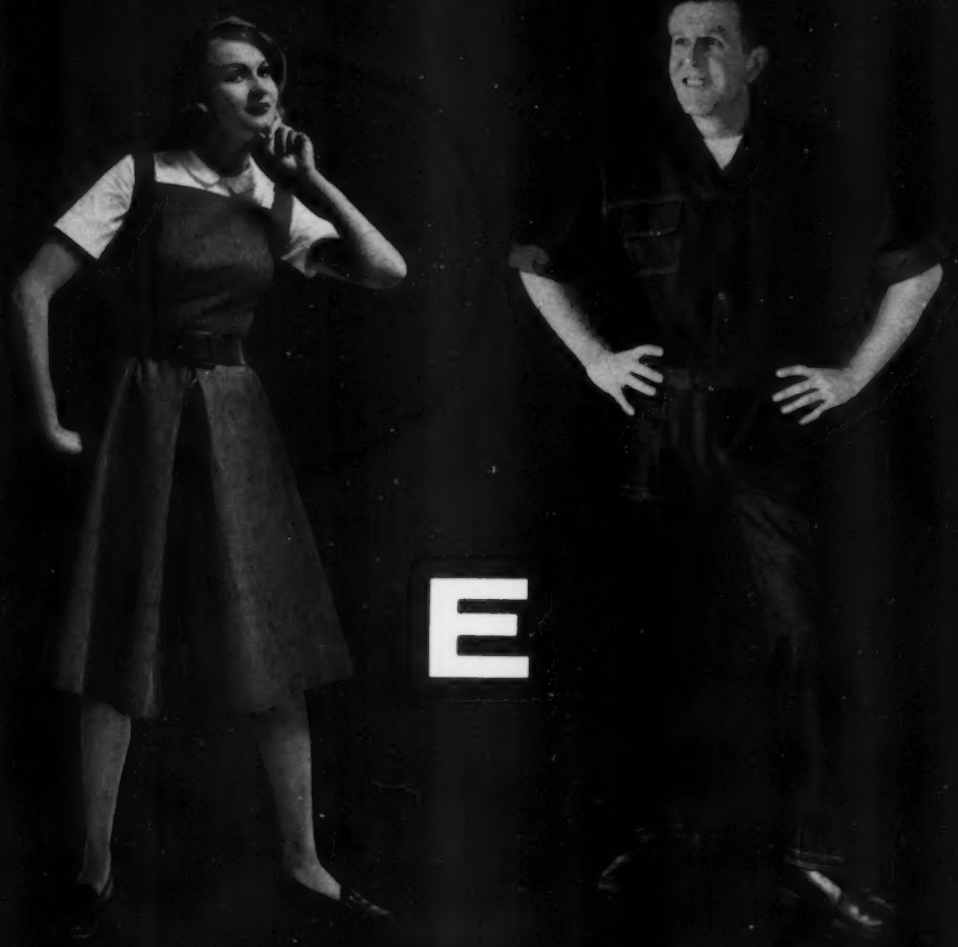
of Orlon and Darvan fibers with stabilized back and finish for stain and water repellency. Designed for women's coats.

Collins & Aikman's "Heatherama" has the interesting two-tone or "guard hair" look which is finding many applications in all types of apparel. Orlon pile face and cotton back.

Princeton's "Tiger" high pile fabric has a 100% Orlon face and 100% cotton back. This particular design is made in both black-and-white and tawny colorings for the fashion field.

Sidney Blumenthal's "Seaflame" ponyskin has a closely finished pile surface of 100% rayon fibers. Back is cotton.

AN AF FABRIC PROFILE



D E

Created especially for denim's 100th Anniversary was this culotte jumper by Kaspar and the multi-pocketed men's garment by John Weitz.

THE STORY OF AMERICAN DENIM

OVER 100 YEARS AGO, a fabric called serge de Nimes was imported from France and used to make the trousers of miners working the California gold fields.

Since that time durable denim has been worn by millions of Americans . . . first by the outdoor working man . . . later by children and teen-agers . . . and now by the entire family for both work and play.

In an average year, denim mills will produce over 350,000,000 linear yards of the fabric. It will be cut by manufacturers into 160,000,000 separate articles of apparel – enough to provide almost every man, women and child in the country with a denim garment every year.

Origin of Denim

Denim, a rugged cotton twill, was first made in the city of Nimes, France, and was called *serge* de Nimes. In America, this was anglicized by dropping the serge and running the de and Nimes together – thus "denim." (The es was dropped, as it is not pronounced in French.)

By 1695, denim was known throughout the Western commercial world. That year, the London "merchants Magazine" listed: "Serge Denims that cost 6 each." Five years later, the London Gazette referred to "a pair of flowered serge de Nimes breeches."

The term "blue jean" originated in Genoa, Italy several centuries ago. At that time the city specialized in weaving a heavy twilled cotton cloth called "jene" or "jean." This material was dyed blue and became a favorite fabric for work clothes. Henry VIII once bought a large shipment of it for the British royal household.

Denim in America

Denim was introduced in America when a man called Levi Strauss journeyed to California during the gold strike in 1849. Although Levi experienced a singular lack of luck in discovering any gold he was more successful in making and selling denim trousers to the men who did. Later the rough and rugged slim, tapered pants known as "Levis" became the favorite wearing apparel of cowboys and ranchers in the West and it remains so today.

In the 1860's, as America continued to hack a civilization out of the wilderness, the need for a tough and easily washable fabric increased. The Worth Street Historical Society records indicate that in 1864 the wholesale firm of H. B. Claflin & Co. of Worth Street carried ten kinds of denim on its shelves under such colorful names as Madison River Browns and New Creek Blues. Prices varied from 40 to 60 cents per yard. A tribute to 1961 textile know-how is the fact that the price per yard is even lower today.

The designer approach to denim – belted tunic by Melba Hobson, man's pullover by Bill Smith, slacks and wraparound skirt by Elizabeth Phelps.

In 1896 the city of Greensboro, North Carolina, became the center of the nation's denim production when the first yard of denim rolled off the 250 looms of the Proximity Mills, so named because of its nearness to the cotton mills.

Pioneers in this North Carolina production were Moses H. and Caesar Cone, today doing business as Cone Mills, Inc., one of the nation's largest textile producers.

The selection of North Carolina as a denim textile center was natural. The men who depended on their muscles for a living in that state were numerous and often owned just one suit of clothes made of denim costing less than two dollars. When the suit had to be washed, the owner had to go to bed while his wife scrubbed it. Repeated scrubbings reduced the color to a light blue which, in time, became highly fashionable.

This alliance of field and factory in North Carolina led to the building of White Oak Mills, the largest producer of denims in the world.

At the turn of the century, with railroads inching across the Western plains; industrial production expanding to include thousands of new workers; with the building of the first skyscrapers and the revolution of the transportation industry through the introduction of the automobile – denim became the daytime uniform of the working men of America. As a result, more mills located throughout the South and Southwest turned their production capacities to denim and its end uses expanded to become the staple "uniform" of the American schoolboy.

Denim Today

Today, technological improvements in looming and manufacture produce a tough and easily laundered denim fabric in a variety of weights. A North Carolina farmer of 1961 can still buy a denim garment for under two dollars just like his predecessor of 1890. Denim is manufactured in a variety of colors, stripes and patterns but the basic blue indigo still remains the favorite color with most consumers.

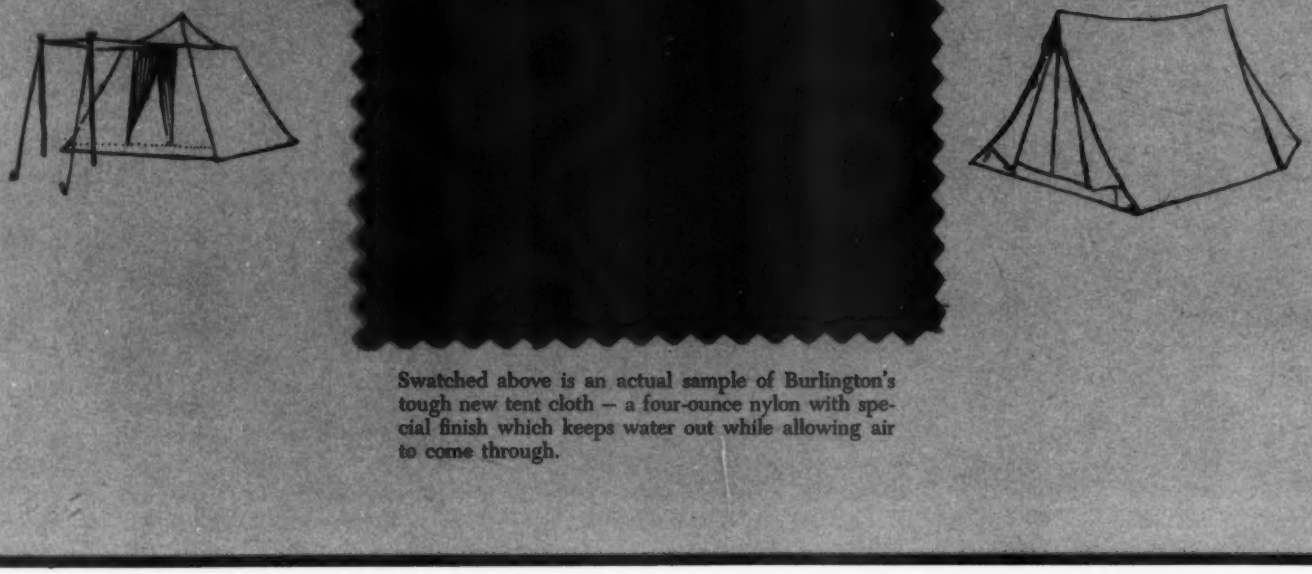
And today, denim is no longer strictly a working man's uniform. Designers of women's sportswear and casual wear have adopted the fabric for use in the modern American woman's leisure time activities. It has also been estimated that of the men who purchase denim clothes today, 42 per cent do not wear them to make a living but use them for leisure time activities. Denims have become an international favorite and are worn by the art student in Paris, the camel men of the African sands and the Indian miners of Mexico. In France and Italy women are wearing blue jeans in ever increasing numbers.

• • •

As the denim industry nears its centennial in this country, designers predict that denim will become more popular than ever both for work and play. It has become a truly American fabric, symbolic of the American way of life.

A NEW NYLON TENTING CLOTH

Easy Livin' . . . that is the name given by Burlington Industrial Fabrics Company to its new tent cloth. Developed jointly with Du Pont, it is a finished fabric which passes the most rigorous tests with distinction.



Swatched above is an actual sample of Burlington's tough new tent cloth — a four-ounce nylon with special finish which keeps water out while allowing air to come through.

THE FABRIC SWATCHED on this page is a radical departure from the traditional ten-ounce cotton duck which has been standard in tenting cloth for a century. Nylon's strength and lightweight ruggedness have long suggested its use in tents. The problem was to get a nylon fabric both water-repellant and "breathable." Normally, nylon fabric is coated with rubber or plastic to achieve water repellancy. But such fabrics don't "breathe"; they tend to be stuffy and uncomfortable. Often moisture condenses on the inside of tent walls or roof. And, of course, coatings add weight.

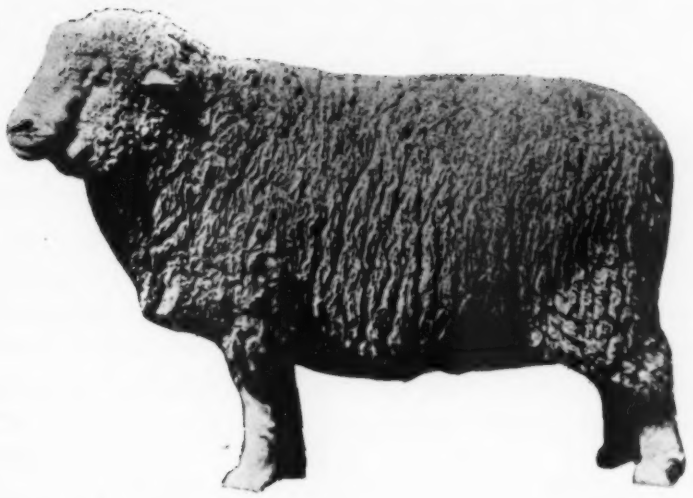
Burlington and DuPont took a different approach. Instead of a coating, they experimented with changes in fabric construction and finishing. The result of extensive research and development work is a fabrication and finishing technique that produces an excellent nylon tent fabric—strong, "breathable," with good abrasion resistance, good resistance to mildew, and with a high degree of impermeability to moisture. Tents made with Easy Livin' fabrics have been out in the field under test, and the reports are excellent. The rain room at the Army Quartermaster's Office has tested the fabric; DuPont has put it through the mill; Burlington has naturally given it the most thorough rain and hydrostatic testing as well as every other type of textile test. The Boy Scouts have had more than one hundred tents in use in the field, and it has been tested by private camping parties. All reports are favorable.

With nylon there is sometimes a problem of sunlight degradation, but here, too, the reports are fine. After 500 hours in the Weatherometer (a test considered equal to fifteen years normal exposure) the fabric still has forty per cent of its initial strength.

The sewing problem has been carefully investigated and techniques have been evolved, using threads of cotton or "Dacron" polyester fiber which give satisfactory results. Naturally, careful manufacture is important.

To provide a good fabric, a labeling program has been instituted which sets forth certain requirements of strength, air permeability, and water repellancy. Easy Livin' fabrics are tested by an independent testing organization for tensile strength, tear resistance, porosity, hydrostatic performance, evenness of finish and other qualities. If the requirements are met, labels are supplied by DuPont to the tent manufacturer. They carry DuPont's name and also that of the fabric manufacturer. A contract between DuPont and the tent fabricator states that only fabrics which have passed the tough tests will bear the label.

It is anticipated that Easy Livin' will find a wide market in the better class of sporting tents, with many other applications envisaged as sidelines. The first real impact in the market is expected in the summer 1961 selling season.



WILL THE WOOL INDUSTRY ACCEPT

The Challenge of Fashion?

If the wool textile industry is to survive as a supplier to the women's fashion field, it must accept the challenge of fashion and that means its top management must learn to *think* fashion and hire the talent for the job.

OUR RECENT TALKS with leading manufacturers and designers of women's fashions — particularly in the sportswear field — have forced upon us the conclusion that something is badly out of joint in the wool textile industry.

Both manufacturers and designers tell us one after another that they make two, three and more trips abroad each year in search of woolen fabrics because they cannot find sufficiently exciting woolens in this country.

If we had been talking to small, specialized couture fashion producers, this would be understandable and no great cause for alarm. But most of the people we talked with represent fashion houses doing a volume business, often in the millions.

It is no use attempting to discount their complaints on the grounds that they like to take trips abroad. Of course they do, but these people need no

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(continued)

special excuses for traveling. Unfortunately, what they say about U.S. woolens is only too true. Our own experience — and that of others who regularly and thoroughly comb the U.S. wool market — bears out their complaint that *there is a dearth of fashion thinking in the yardage for women's fashions turned out by the majority of our wool mills.*

No Lack of Consumer Interest

And this is not due to a lack of consumer interest in woolens. On the contrary, during the last few years the interest in all-wool fashion fabrics for women's sportswear has been rising consistently. It runs parallel with the growing acceptance of the man-made fibers. If this seems illogical at first glance, it can be explained on psychological grounds. There continues to be an important *emotional* market for the *luxury* of natural fibers, for their *naturalness,* and this has reflected itself in a revival of interest not only in wool but also in silk.

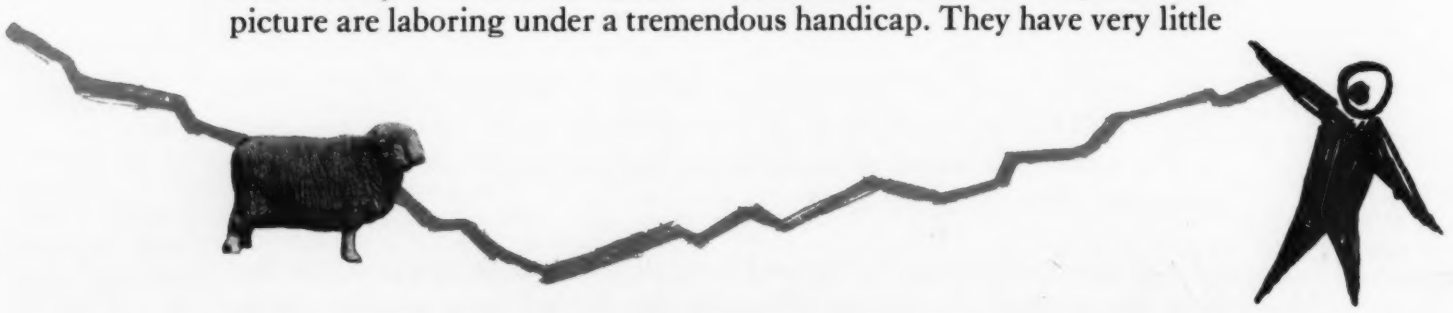
Contrast in the Cotton Market

The sportswear manufacturers we speak of are not being snobbish in their search for new ideas in woolens. The word "import" has no special appeal for them. These same manufacturers and their designers are delighted with the variety, the versatility and the fashion excitement of the fabrics they find in the U.S. cotton market. They are happy to buy and feature U.S. cottons today because the cotton market has geared its thinking and its production to *the needs of fashion.* The wool industry — by contrast — is still operating with time-honored but outworn procedures and thinking *which no longer satisfy the creative needs of the American fashion industry.*

There are, of course, a few outstanding exceptions to this dearth of fashion thinking on the wool mill level but these are small mills and converters. In this vast field of fashion needs, you can literally count such firms on the fingers of one hand. And even among these mills there tends to be a sameness about their wools which suggests that they are duplicating each other's styling. Among the bigger textile operations we occasionally see a spark of fashion excitement in the wool lines but such examples are rare and seem to creep into the lines almost by accident.

The Need for More Promotion

This desolate picture is reflected in current advertising and promotion for wool. *First,* there is less and less of it, so that at times it seems to us that the wool producers have retreated, abandoning the field to the man-made fibers and the new cottons. *Second,* the few valiant attempts being made to inject a sense of fashion excitement into the wool promotion picture are laboring under a tremendous handicap. They have very little



THEY DO NOT REALLY BELIEVE IN FASHION

exciting fashion fabric news to back up their story and must often rely on abstract concepts which weaken their messages.

The basic trouble — we believe — lies at the top management levels of the wool industry. They do not *think* fashion! They do not really *believe* in fashion. Their operational structures are not *geared* to fashion. They are geared to production! There is plenty of fashion and design talent in this country but the wool industry is not using it and they are not using it — we believe — because they simply have not *thought* of using it, have not yet recognized the need to use it. They are not yet convinced — *despite their down-directed sales charts* — that fashion must be taken into their operational calculations.

WHEN WE SPEAK OF FASHION-MINDEDNESS WE MEAN ORIENTATION ON THE EXECUTIVE AND MANAGEMENT LEVEL, ON THE LEVEL WHICH CARRIES AUTHORITY.

This kind of fashion orientation exists *in the cotton field*. It exists abundantly in the *manufacturing* and *retail* fields. It is the life blood of the most successful operations in these fields. But on the wool mill level it is noticeable by its absence. There are many designers in this country who can produce the kind of wool fashion excitement which is needed. But they function on the lower echelons of operation and *there is no strong management voice, no fashion-mindedness at the top levels either to give them direction or to widen the scope of their efforts.*

Here, as in other areas where design and fashion are all-important, the "salesman" often plays too important a role in the overall picture. All too often, it is *his* thinking which prevails in management councils — the kind of thinking which uses only last season's success as the criterion for judging a new fashion concept. If it is something new, a departure from past selling experience, a break with tradition, he frequently does not understand it and therefore cannot sell it. So the new idea often dies a-borning.

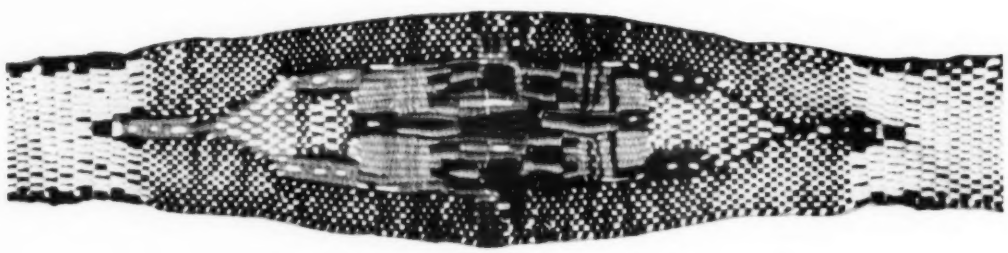
THE NEED IS FOR MORE EXECUTIVES WHO WILL SPEAK UP FOR A FASHION APPROACH, EXECUTIVES WHOSE JUDGMENT AND CONVICTION ABOUT THE IMPORTANCE OF FASHION WILL BE LISTENED TO WITH THE RESPECT IT DESERVES.

Such people with this kind of fashion authority do not come cheap. It calls for *a much larger expenditure* than wool mill management has yet been prepared to make for fashion thinking. But since expenditures must eventually be justified by returns, it is high time for the wool textile industry to re-evaluate its cost structure. We are confident that such outlays as are necessary to do the job, will be more than justified by the results achieved.

MORE MONEY NEEDED FOR FASHION

FASHION MEANS BUSINESS VOLUME IN VERY CONCRETE FINANCIAL TERMS. AND HERE IT IS NOT SO MUCH A QUESTION OF A LITTLE MORE BUSINESS. FOR THE WOOL TEXTILE INDUSTRY IN AMERICA IT IS RAPIDLY BECOMING A QUESTION OF SURVIVAL!

Using a primitive back-strap loom, Sheila Hicks works with a family of Indian weavers in Mexico. The special quality of Mexican art is revealed in this mask *(right)* in the house of the artist Diego Rivera.

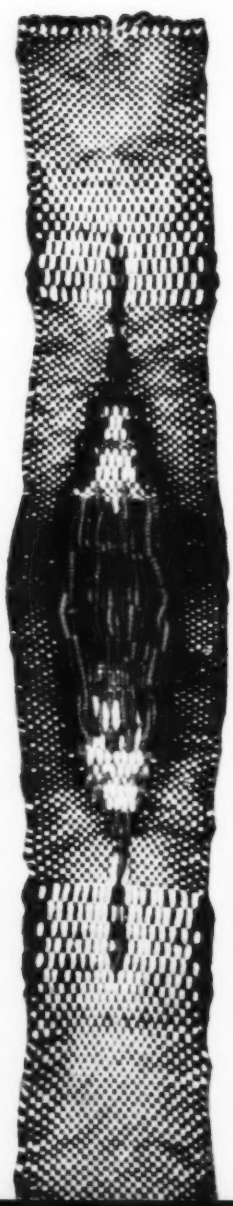


The Weavings of Sheila Hicks

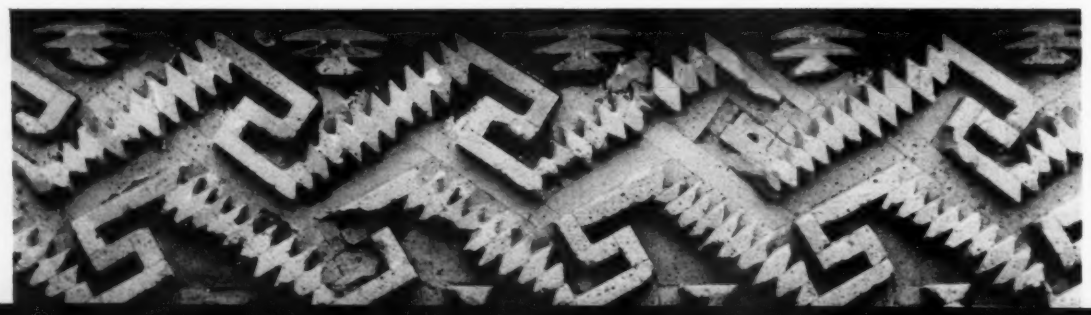
SHEILA HICKS is a young designer-weaver who has been deeply influenced by the ancient textile cultures of Mexico and Peru. The examples of her work shown here, reveal this influence and we believe they have much enrichment to offer the modern textile field.

Miss Hicks approaches textile design as an abstract painter might approach a canvas. She uses colored yarns instead of paint but the effects she achieves are comparable to those of the artist in oils. Living and working in Mexico she has studied its textile crafts and has traveled through Chile and the Andean weaving regions of Peru to observe and practice the ancient loom techniques still used by the natives of these remote regions. She also owes much to the internationally famous Bauhaus designer-weaver, Anni Albers, with whom she studied.

These two influences have combined to emerge in her work as a very personal expression which fuses the traditional with the modern. As such they have been much sought after by private collectors as wall hangings. The richness of texture and pattern she achieves should also be of great interest to the commercial field since it coincides with the growing interest in hand-woven effects which has frequently been discussed in the pages of American Fabrics.



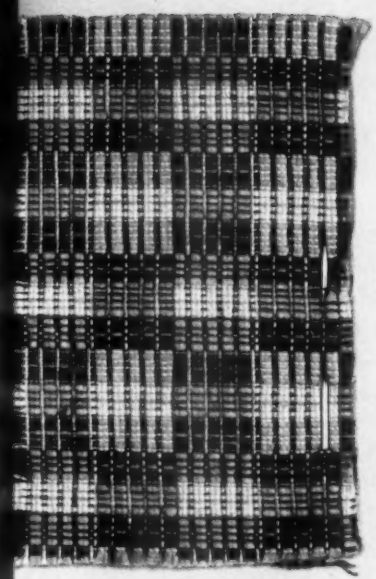
Three narrow "Tejidos" weavings by Sheila Hicks are shown alongside a design motif from the ancient pyramid in Mitla, Mexico. The motif in stone *(below)* is derived from the pattern of a textile weaving.

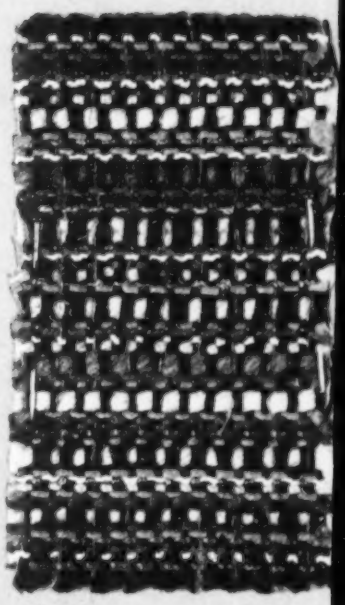


FASHION with the stress on FABRICS

JACK LENOR LARSEN

An American weaver and designer of decorative fabrics has turned couturier to launch a range of unusual leisure wear clothing which combines great elegance of fabric with absolute simplicity of design.





IN THE FIELD of furnishing fabrics the name of Jack Lenor Larsen has been a rising star for the past ten years. Though still in his early thirties, Larsen has already won eight important awards for good design in textiles and his fabrics have been shown in some fifteen important exhibitions both here and abroad – including one-man exhibits at both the Moscow and Brussels fairs.

As head of his own converting firm, Larsen has executed much admired fabric commissions for a number of large architectural projects such as Lever House, the Kaiser Center, the University of California and Hilton International. In addition, he has developed a rapidly expanding business in the decorating field and his Larsen Design Corp. serves a growing list of clients in and out of the textile industry.

Not satisfied with these substantial accomplishments, he has now set himself a new challenge and has entered the field of leisure wear fashion as a couturier with his own retail boutique in the Larsen showrooms at 677 Fifth Avenue. Why? He has no ready

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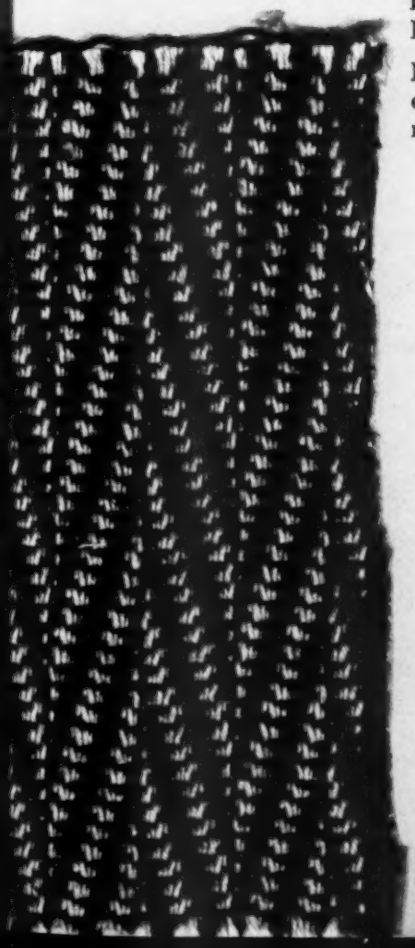
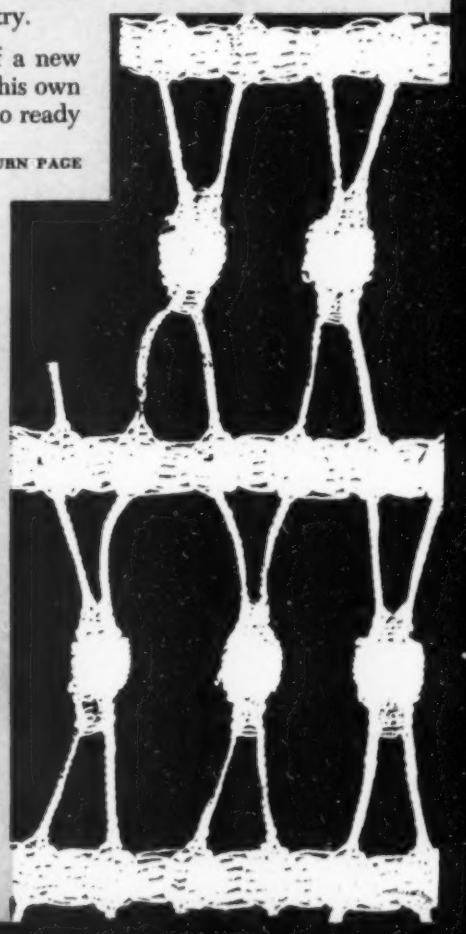


Jack Lenor Larsen is shown above, surrounded by some of the fabrics which have built his fame.



Norwegian Lapp coat in white blanket wool is only direct import in Larsen line. Designed on straight lines, it folds flat like a scarf. By Sigmund Berg.

Coat dress is cut on straight, sweeping lines. Fabric is home furnishings print on blend of mohair cotton and rayon

JACK LENOR LARSEN *(continued)*

answer. "It's like mountain climbing," he says, ". . . something to challenge you." The nature of the challenge is revealed in the photographs on these pages. Also revealed is Larsen's fundamental approach both to fabric and to fashion.

By training, Larsen is a weaver and designer of woven textiles. His first and major interest is therefore in fabric, and this emerges clearly in each of the garments he has designed. He does not pretend to know anything about the fashion business or about the intricacies of manufacturing apparel. But he has strong convictions about the way apparel fabrics should be treated and in this he has been deeply influenced by the work of Bernard Rudofsky who mounted the provocative "Are Clothes Modern?" show at New York's Museum of Modern Art over a decade ago.

Stated in its simplest form, this is an approach which rejects the concept that a length of cloth must be cut up into pieces before being reassembled, fitted and sewn together into a garment. Larsen believes that the straight fall and drape of a fabric on the human form has a grace and beauty of its own. As a result, his clothes are made with as little cutting and fitting as possible. He also believes that the time may well be ripe for such a concept because the garment industries are faced with a continuing loss of skilled operators which may call for a basic simplification of clothing design.

In his approach, Larsen tends to hark back to the draped clothing of older and less industrialized cultures than our own, particularly to those of the Far East which he

"Riviera Pants" are cut from cotton and rayon rug cloth. The fabric is made by weaving together narrow strips of jersey. Rug fringe remains.

Sari dress is made from Indian silk sari. The basic dress is straight cut, sleeveless and is worn with belt. The separate top with sleeves is easily slipped over the head.

"Travel Robe" in hand-woven Mexican cotton designed by Larsen.

The "Nooksack" is a man's woven sweater made from handspun, handwoven Colombian wool. Drawstring at waist.

"Pot Pourri Top" in a heavy handwoven silk and worsted fabric designed by Larsen. Colors are cerise, gold and pimento.

visited three years ago as part of his consulting work for the State Department. He was captivated by the simple cut and drape of the clothes he saw there because he felt such clothes were designed to fully exploit the richness, color and luxury of the fabrics used.

This is the frame of reference from which Larsen works. He begins with the fabric and in many cases it is the nature and structure of the cloth which dictates the design of the garment. He feels that the fashion industry as a whole is not sufficiently concerned with the intrinsic value of the fabrics they use and so, in his own clothes, the question of fabric cost is never considered. He uses a particular fabric because it seems right to him and he lets the price tags fall where they may.

The name chosen by Larsen for his new venture, reflects the challenge it represents for him. He calls it "*J. L. Arbiter*" and if he himself were not so basically modest a man, it might easily be interpreted as a demonstration of ego since the word "*Arbiter*" means "any person having absolute power of judging and determining." To Larsen, however, it simply means that his garments represent only his own taste and his own judgment. If others like them, that will be very satisfying. If not, he will not be influenced to change his approach or his standards. He does not mean to impose his point of view on others but since this is a point of view which has won him increasing success in the home furnishings field, it will be most interesting to see whether the same attitude wins adherents in the world of fashion. ●

"Mongolian" coat in Moroccan camel's hair fabric. Bias-pieced for big sweep.

Beach coat in natural Moygashel linen. Decorative pleating is reminiscent of the traditional planter's shirt.

"Tandem" trouser skirt and side-buttoned overblouse by Haymaker in a crisp sharkskin of Arnel and Avron by Crown Fabrics.

The newsmaking quality of expensive fabrics often causes us to forget that the major contribution of the American textile industry continues to be in basic, fashion fabrics. In this multi-million dollar segment of textiles, the complimentary blending of fibers and the use of new finishes has resulted in a mass-produced quality product which is unequalled in the world.

A SPECIAL OSCAR FOR

BASIC FASHION FABRICS

In our search for new fabric design themes we sometimes forget that the truly impressive contributions of the American textile industry today are in the area of wonderful staple fabrics. Many of these fabrics have become the hallmark of U.S. textile ingenuity before the world. These are the kind of fabrics which are responsible for the major volume of textile sales. They are priced for the volume fashion market and they are geared to a standard of quality and performance which is a high tribute to the achievements of mass production in our time.

It is no small achievement to be able to produce quality *in volume* and the strong motivating force behind this achievement is the competition of mills and converters with each other. Because of this competition, this vying with each other for a share of the volume market, the American textile industry as a whole has raised its sights and geared its technology to the production of honest "value" fashion fabrics.

Built-in Performance at a Price

An eloquent example of this impressive technological achievement is revealed in a group of fabrics styled and finished by Crown Fabrics out of Celanese Contemporary Fibers. These are basic, staple fabrics, colored with increasing sophistica-

LEFT. Crown's coordinated print and solid color broadcloth of Arnel and Avron in a junior ensemble by Classic of Boston.
RIGHT. Crown's Fortrel and cotton blend in a dress and stole by Harold Levine.

tion in a wide range of fashion shades. They are not designed to be spectacular either in weave or pattern but they have wonderful hand and draping qualities and above all they have the hidden virtue of superior performance. Through fiber blending and finishing, these fabrics are crease resistant, washable, long wearing and easy to care for. Built into them are all the basic virtues and style which U.S. consumers now expect to find in the fabrics and fashions they buy – and this is achieved at prices which make them available to a vast consumer audience.

Fashion for the Rising Middle Class

The clothes which are cut from such fabrics represent an equally impressive achievement for U.S. mass production of fashion. They reveal a level of good taste, originality and flair which has made it possible for the average American woman to dress today with a degree of sophistication and chic never before achieved in our history and certainly never equalled by the mass fashions of any other nation. Both the fabrics and the clothes from which they are made demonstrate once again that good fashion is not by any means tied to a high price tag. These clothes wholesale for as little as $3 and $4.25 for separates, $10.75 for dresses, and $13.75 for complete suits and ensembles.

Mass produced fabrics and fashions like these admittedly do not provoke the same dramatic interest as the more newsworthy products of the couturier world but in the long view of both social progress and fashion they may well represent a greater achievement.

A good example of the basic fashion fabrics for which the American textile industry is world renowned, is this crisp shantung weave by Crown in Celanese Arnel and rayon.

Embroidered ensemble by Alex Coleman. Sheath dress in Crown's slubbed blend of Arnel and Avron. Sweater top is Orlon.

LUNATIC FRINGE. Scalloped hem, patchwork, fringes here and fringes there—a typical product from Gussie & Becky's Looney Bin.

KOOKIE

(Unauthoritative Definitions)

KOOKIE. Adjective. Manifesting a mild and restrictive form of social non-conformity. The distinction between a kook and a beatnik is that the kook is more fashionably and expensively dressed.

—U. S. Slang File, Funk & Wagnall.

KOOK. An odd, eccentric or disliked person. A drip or a nut. Teenage slang used since 1958.

—Information Desk, N. Y. Public Library.

KOOKIE. Derived from Kookaburra, an Australian jackass. Implies a silly or stupid character.

—English Dept., N. Y. University.

JINN & TUNIC. Do we need to explain the play on words? It's satin-finished cotton with what G & B call a "really wild" top.

OFF-SEVENTH AVENUE

(Way Off!)

Counterpart to Off-Broadway in the world of fashion, here is a source of strange new fashion thinking. Often whacky, completely off-beat, frequently beat and always fun, the clothes made by Gussie & Becky are built around extravagant fabrics, carefully chosen to complement the "Kookie" Look.

SQUARESVILLE. Biggest seller in the G & B line. A crazy patchwork of printed cottons, painstakingly sewn together and fringed to match, like café curtains. Price $19.75.

LADIES AND GENTLEMEN, you see before you
THE KOOKIE LOOK.

Elsewhere in this article you will find unauthoritative but nevertheless helpful definitions of the word "KOOKIE." It is evidently a portent of our times, a further facet of *The Affluent Society,* and you can take it or leave it. For ourselves we prefer not to take sides. We wish merely to report the facts of the phenomenon you see photographed here.

In line with this objective we submit the following:

FACT NO. 1: These clothes are featured in Lord & Tayor's Fantasia Shop—a leading purveyor of avante garde fashion.

FACT NO. 2: They sell! Some of them are best sellers!

FACT NO. 3: They are also finding a growing and dedicated audience among the clientele of fashion specialty shops in many parts of the country—including such stores are Bonwit Teller and B. Forman.

FACT NO. 4: They are being promoted through windows, interior displays and big-space newspaper advertising.

FACT NO. 5: Women collect them—like antiques.

FACT NO. 6: The prices they bring are nothing to sneeze at. Tops retail for $11.95 to $22.95; skirts for $30 to $60; some special coats and jackets for a good deal more.

The promotional names attached to these custom-made extravaganzas are worthy of note, viz: "SQUARESVILLE" . . . "LUNATIC FRINGE" . . . "SCHMATTI" . . . "SUNSET STRIP" . . . "SNAKE CHARMER."

The workshop in which they are made is down on St. Mark's Place in what used to be known as New York's lower East Side but which has now been upgraded to the "East Village." The shop is known to its inhabitants as "THE LOONEY BIN."

The proprietors refer to Mr. Tallman—buyer at Lord & Taylor's Fantasia Shop – as "BIG DADDY."

The source and wellspring of all this jumping exuberance reposes in the persons of two attractive and quite normal looking young women called Elaine Moore and Ruth Graves. Professionally they have chosen for themselves the unlikely but shrewdly "Kookie" sobriquet of "Gussie & Becky." They began their "business" career two years ago by picking up odd pieces of unusual fabric and converting them into strange potholders. They also made pin-cushion Voodoo dolls which they called "Adult Pacifiers." Then along came "Big Daddy" and they suddenly found themselves in the fashion business—Off-Seventh Avenue, they insist.

The clothes they make are almost all one-of-a-kind. No two garments are exactly alike. This is partly by design and partly because it just happens that way. Any other approach would be too boring.

BONWIT
TELLER
Gussie and Becky make
from Greenwich Village
a flying trip
and gals who design clothes like these are well worth
meeting! Saturday from noon to 4 in Bonwit's,
Wynnewood, is your lucky chance to see them and feast
your eyes on a collection of skirts and tops that are
crazy-beautiful and hand-made in Greenwich Village
in sumptuous fabrics. Tops 11.95 to 22.95. Skirts 30.00
to 60.00. junior wing, second floor

Fashion stores like Bonwit Teller give the Gussie & Becky clothes a sophisticated look through their advertising.

The fabrics they use have the same hit-or-miss quality. They hunt far and wide for unusual textiles and all is grist to the Looney Bin mill. There is a jacket and coat made by cutting up a heavy Italian plush carpet. There are crusty and expensive brocades, fringes normally used for rococo upholstery, homespun printed Iranian bedspreads—and a lot of other fabrics nobody else ever thought of using for clothes. If they like it they buy it and then think up something whacky to make out of it. Their most successful extravaganza to date is a long fringed skirt which they made from a melange of bold printed cottons, painstakingly sewn together into a crazy patchwork.

Evidently such clothes fill a need. Certainly the people at Lord & Taylor think so. They say merchandise offered by the trade is too "commercial" for the customers of the Fantasia Shop. Not exciting enough, they say. As for Gussie & Becky, they couldn't care less for the dictates of fashion. They think of their creations as "fun" clothes and the evidence of our photographs would seem to justify their claim. But if it all seems like a lark, it is beginning to pay off like a real business and if the girls are not careful they may find themselves on Seventh Avenue one of these days. We understand one or two Off-Broadway productions have met a similar "fate"—on Broadway, not on Seventh Avenue.

LEFT. G & B comb the piece goods district for unusual fabrics. CENTER. Ruth (Becky) Graves, *standing,* and Elaine (Gussie) Moore, *seated,* pose with their helpers in front of the Looney Bin, wearing outfits made from Iranian Bedspreads. RIGHT. On their way to a client, with samples.

BRIGHTER COLORS for MENSWEAR

Slowly, almost imperceptibly during the past five years, the color of men's clothes has taken on an unexpected "Left Bank" tinge. In its cumulative effect this fashion interest in the family of Earth Tones reveals a radical break with tradition and one which opens up a rich spectrum of imaginative color exploration for fabric stylist and men's fashion designer.

.....

THE COLORS of the fabrics seen on these pages reveal a significant shift in the patterns of public taste. Five years ago they would have been considered so off-beat that no menswear converter, manufacturer or buyer would have touched them with the proverbial ten-foot pole. Today they are "in" and growing stronger with each new season of fashion. Not only will you find such colors in sport shirts, sweaters, sport slacks and neckwear but their influence is strong in the colors of sport jackets and is even beginning to appear in more formal suitings, in hats, socks and shoes.

Representative of the developing trend to Earth Colors is this sportswear fabric by Milliken Woolens. 35% wool/65% Orlon.

LEFT. The wide range of patterns and solids in the Earth Tone family is indicated by the montage of fabrics here.

And this influence will grow. American Fabrics believes this represents a significant overall direction in the use of color for men's fashions. We therefore consider it important to analyze some of the major factors behind this color trend and to point up its importance for the menswear fabric and fashion industry.

The Family of Earth Tones

First it would be well to analyze the colors themselves. Basically they belong to the family of *Earth Tones*. They are neither greens nor browns but a hybrid of both, often blended with multi-tones of rust, gold and red. The phrase *Bright Khaki* suggests itself. Also the term *Mustard Shades.*

The acceptance of such colors in the menswear field has been a slow evolutionary process. As with most changes in men's fashions, the development has been gradual, almost imperceptible. The process began with the olive tones (which were in themselves a radical departure) and evolved out of these somber colors because of the logical need for brighter shades to complement the olives.

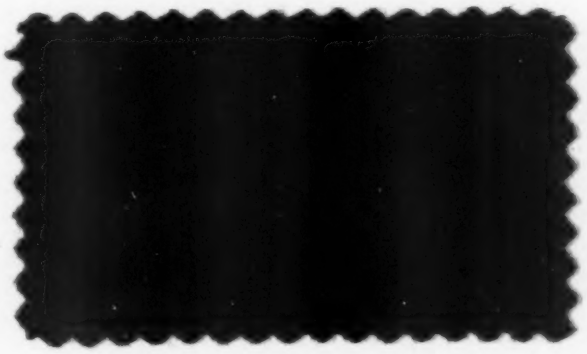
But if the process has been evolutionary, the cumulative effect of such color acceptance is almost revolutionary because it creates the basis for an entirely new look in men's clothes.

A Strong Consumer Motivation

The difference becomes clear if you examine the merchandise in any of the progressive men's shops which cater to the college man and the more fashion-conscious males in any of our major cities. These shops have taken on a brighter, more colorful and more interesting atmosphere. The formal look is gone. Instead of the traditionally somber racks of sober blacks, mute browns, conservative greys and undistinguished blues, there are now colors to arrest the eye and hold the interest.

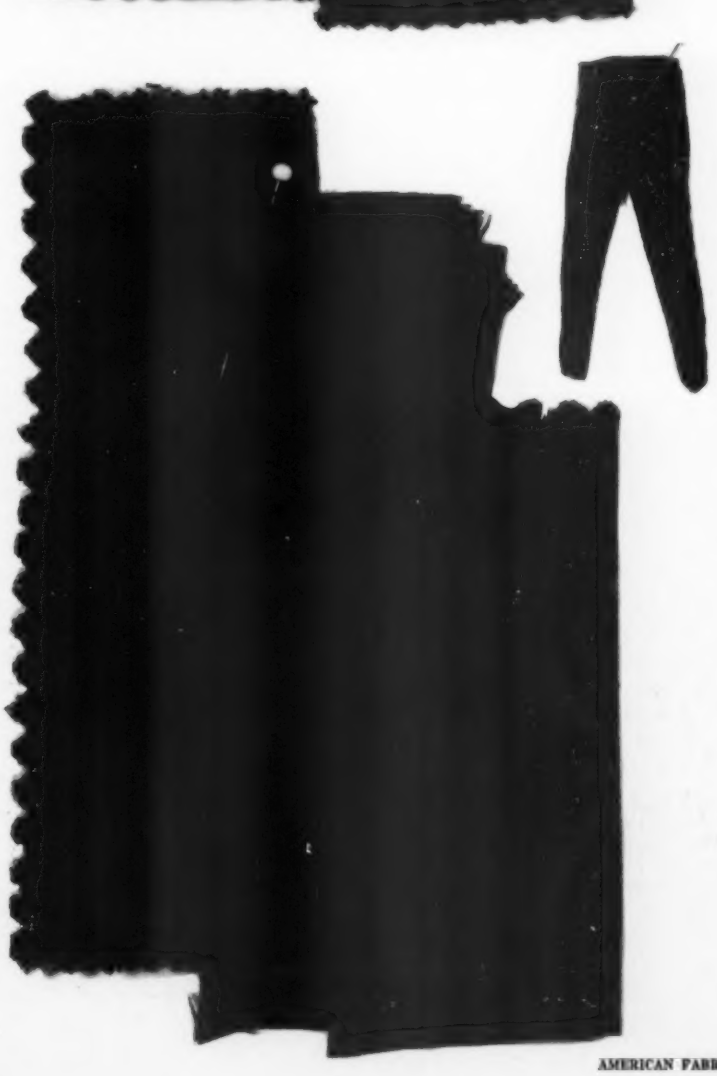
For the first time in several decades men are offered a new motivation for buying clothing – *the motivation of color*. With minor exceptions this motivation has traditionally been absent from the menswear field though it has always been a domi-

PLEASE TURN PAGE



Another interesting Earth Tone blend is this fabric of 90% wool/10% rabbit hair. Stroock fabric exclusive with H. Freeman.

RIGHT. Fabrics here and opposite from Cyril Johnson, Forstmann, Milliken, Pacific, Peerless, Stevens, Stroock.



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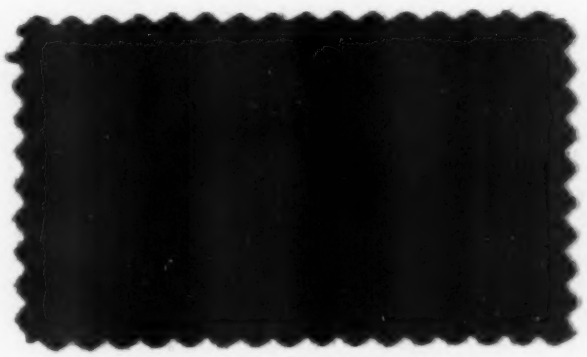

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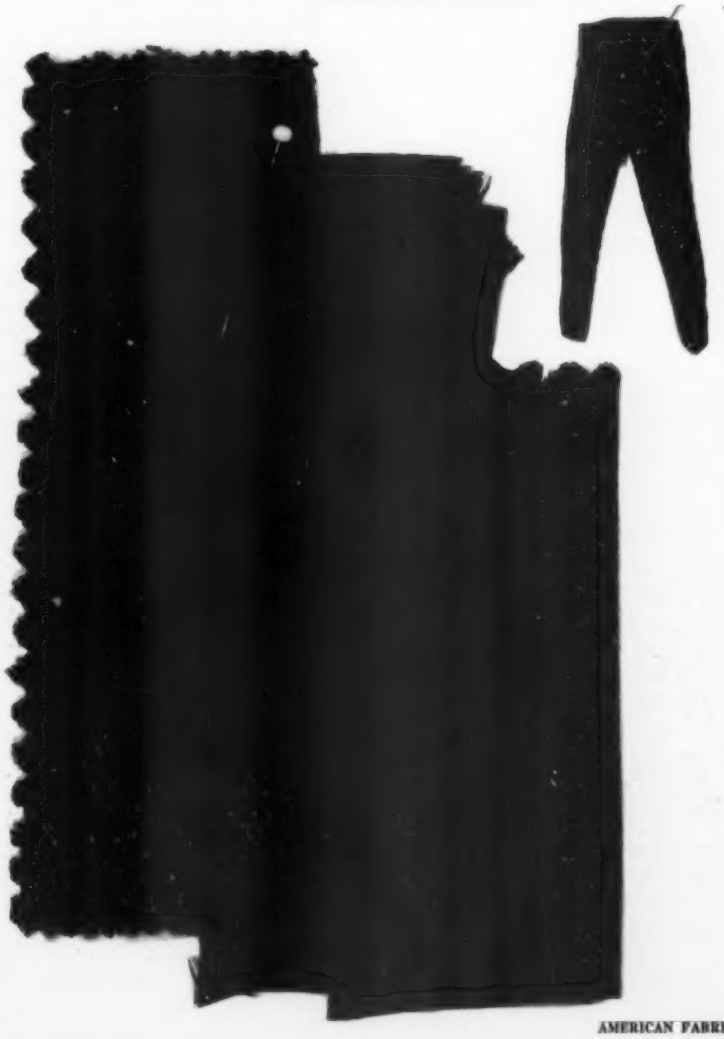


BRIGHTER COLORS for MENSWEAR
continued

nant factor in the promotion of women's fashions. Menswear people have always looked with envy at the women's wear industry, hoping that some day they too might be able to create fashion obsolescence through changes in color and silhouette.

We believe the hope has now materialized but it has come about so quietly, with so little fanfare, that few members of the menswear industry are aware of its implications. Almost imperceptibly a whole new color feeling has crept into the menswear clothing picture, along with an equally gradual but non-the-less radical shift in silhouette. What was once considered the exclusive province of such "far out" regions as the Left Bank in Paris and Greenwich Village in New York, is now acceptable on Madison Avenue and the rising centers of sophistication in every major American city.

The shift is subtle but it is no temporary aberration. It is no mere fad to be replaced by a new vogue. It is a basic reflection of the forces at play in our society and it therefore becomes important to analyze some of the significant factors at work behind this shift in the patterns of public taste.

Among the most significant of these factors we note the following:

1. The Rising Level of Public Taste

There is an overall rise in the levels of public taste and sophistication in America today. Color sophistication is only one factor in this continuing change. Its total effect can only be evaluated when we consider such other factors as the vast expansion in foreign travel, the growing interest in foreign cars, foreign films, foreign foods, the impressive volume of sales in imported furniture, ceramics, glass and tableware, the rise of the paperback, the significant sale of classical records, the increase in museum attendance, the general concern with good design, the national discussion about the goals of our educational system – the list is long and continually growing.

2. The Search for Individuality

Stemming directly from this cultural upsurge is the search for individuality which reveals itself on a superficial level in an interest in clothing which is individual, which is non-conformist. This in itself is a sharp break with tradition – because in the past the American norm has been to act and look as much like everyone else as possible. Today we are beginning to see many versions of the Continental Look, the pared-down silhouette, the bulky, luxurious sweater, the soft and almost effeminate shoes, the rich and decorated hat, the unusual tie, the unique jacket – each of us – can think of other examples. And in all these individual expressions color plays an important role because it is in the nature of the "sophisticated" look that it encourages new uses of color.

When you add up this shift in American taste it comes as something of a surprise to realize that today, in the major cities of America, you will see more interestingly dressed men, more fashion-conscious men, than in any other city in the world – including the former fashion centers of London, Paris and Rome. No longer can it be said that American men are uninterested in clothes. The worm has finally turned.

3. Hail to the Sport Jacket

One of the more obvious aspects of this general trend is the rise of the so-called "sport" jacket. No longer for "sport" or even only for spectator sports, it is widely accepted for business wear and this acceptance is still another example of a major break with clothing tradition. The sport jacket makes for more colorful clothing and by its very nature it fosters a conscious interest in color and the coordination of colors in slacks, shirt, ties and shoes. It allows far more room for individual color expression than is possible in the more formal business suit. It is in sport jacket fabrics that the *Earth Tones* and the multi-color combinations have found some of their most interesting versions which have in turn influenced the use of unusual colorings in many other items of men's apparel.

4. Breakdown of Color Timidity

Along with the overall interest in men's fashions has come a breakdown of the traditional timidity with which men approached color, particularly in their more formal clothing. The influence of the strong Far Eastern colors, the expanded use of color in the design of business interiors, the increasingly important role played by color in every aspect of our daily lives (see The Symbolic World of Color – AF #51) – all these developments have conditioned men's eyes to the acceptance of color as normal rather than as off-beat.

5. "Natural" vs Machine-Made

A more subtle aspect of this whole color shift is the growing interest, through many levels of our culture, in things which are "natural," in products which reveal the imperfect qualities of handicrafts rather than the too-perfect qualities of our machine products. The *Earth Colors* suggest the qualities of earlier and simpler cultures and as such they fit in with our own present search for new life goals and new values to combat the mechanical aspects of our "Affluent Society."

* * * * *

These are some of the considerations which emerge from a thoughtful study of the new color directions in men's fashions. These colors are not yet dominant. They are still in the area of high fashion. The sober traditions of men's clothing will not disappear overnight. But new doors have been opened, color timidity is breaking down and the possibilities now exist for new color explorations in an area which up to now has been sharply limited by its traditional conservatism.

The American public is ready for change on many levels and each year brings new aspects of a growing sophistication to the American scene. If the menswear industry will learn to understand these changes and will learn to think and act creatively about men's fashions, then we will no longer need to turn to the ancient capitals of Europe for our fashion inspiration.

The swatch above is a 14 oz. Reid & Taylor twist suiting, designed by Scott Hay. *At left,* Scott Hay on the banks of the River Esk. *At right,* in his studio at Eskbank.

The World's Most Expensive Twist Suiting

Product of a 140-year-old mill in the beautiful Scottish Borderland, this famous Cheviot cloth is also the end result of Robert Scott Hay's conviction that quality — above all else — is the key to Britain's survival as a world trader.

THE MEN'S SUITING fabric swatched here is well known to many of the best custom tailors in both Europe and America. It was manufactured by the Reid & Taylor mill in Langholm, Scotland and it was designed and colored by the mill's managing director and part owner, Robert Scott Hay. The Reid & Taylor stationery, beautifully engraved in silver and black inks, carries the line: "MAKERS OF THE WORLD'S MOST EXPENSIVE TWIST SUITING CLOTHS."

Robert Scott Hay is an unusual mill owner, combining in himself the talents of businessman, artist and salesman extraordinary. He is the mill's chief designer. He is a professional painter with several successful one man shows to his credit. And he travels over 10,000 miles a year in both Europe and America as Reid & Taylor's top salesman and goodwill ambassador.

The mill he heads is a fascinating reflection of the man. Set in the valley of the Esk, a famous Scottish salmon river in the heart of the beautiful Borderland country, it is an updated throwback to a culture and a way of life which are by now almost extinct. The low stone buildings, surrounded by grassy lawns and soft green hills, house only forty looms and fewer than 300 workers, almost all of them born and raised in Langholm.

Both looms and hands are occupied to capacity, turning out no more than a carefully controlled 250,000 square yards of fabric each year. The average output of other small English and Scottish mills is about 1,250,000 square yards a year but Reid & Taylor deliberately limits its production. Every piece of fabric is designed for a particular market and every piece is sold. Seventy-five percent of it goes to foreign custom tailors in the Scandinavian countries, in Germany, Italy, Canada and the United States.

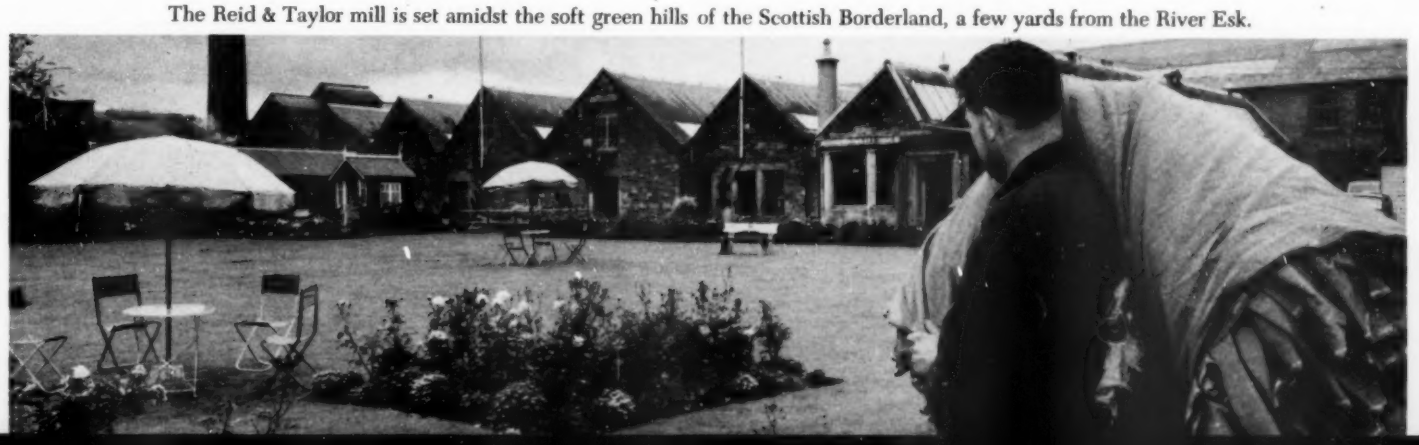
The cloth produced in this environment and by these skilled Langholm weavers is unsurpassed in quality. The piece swatched here is a typical example. Its weight is between 14 and 15 ounces. It is woven of exceptionally fine, carefully selected and twice-drawn worsted yarn. The blending of the yarn is a secret process to which Reid & Taylor has exclusive rights. In processing, the cloth must pass fifteen examinations for perfection but both Scott Hay and his weavers say that the mill's most precious asset is the water of the little river Wauchope which is used in finishing the fabric. Reid & Taylor has had sole rights to this river for over 100 years. Its special properties bring out the true, clear colors of the dyes and impart to the cloth a softness and a density which is its outstanding characteristic.

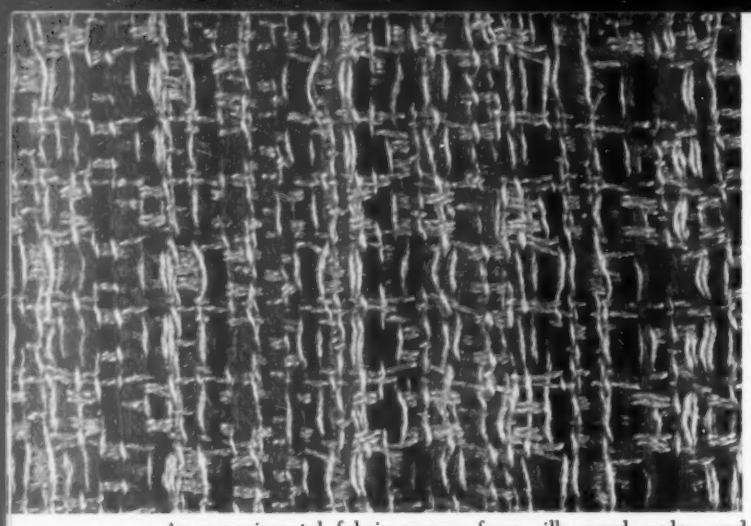
To Scott Hay the operation of Reid & Taylor is more than a business. It is a way of life. He says: "We never sell *cloth.* We sell an *idea.*"

The idea he sells—wherever he travels and whenever he finds a receptive audience—is the idea of craftsmanship and quality. Recently he sponsored an all-day conference on "Quality and Design" at Lockerbie in Scotland. To an audience of sales representatives and press he said:

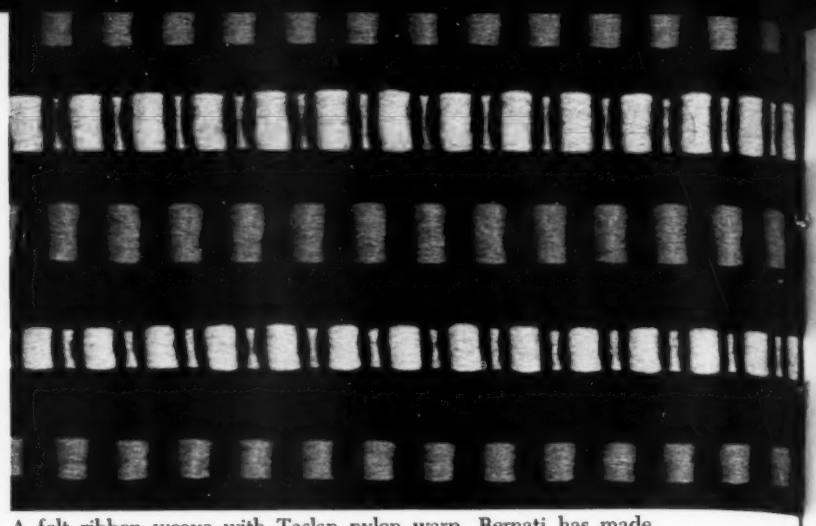
"With automation divorcing the man who conceives from the man who executes, the large and modern factory system is in danger of going further and further away from fine craftsmanship. . . . This very divorce of thinker from doer is serious for us all. The conception and working upon a thing, whether it be a rock garden or a piece of cloth, is a spiritually strengthening and developing process and so the results are an expression of personality. . . . It is to protect such expressions of personality and individualism that small firms like ours exist."

The Reid & Taylor mill is set amidst the soft green hills of the Scottish Borderland, a few yards from the River Esk.





An experimental fabric woven from silk, wool, nylon and acrylic fibers. Adaptable to sportswear and draperies.

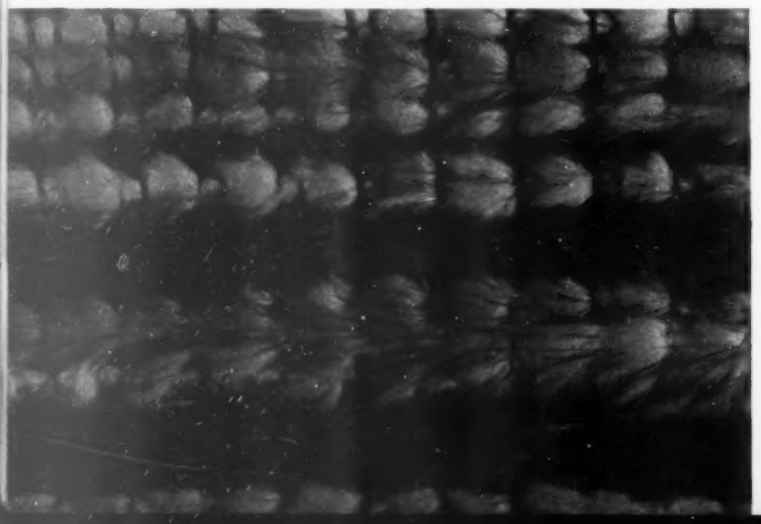


A felt ribbon weave with Taslan nylon warp. Bernati has made similar fabrics with flocked nylon, leather strips and velvet.

Bernati designed this rich upholstery cloth for Allied Chemical to demonstrate the use of Caprolan nylon yarns.

This fabric was designed for handbags. It has a cotton warp and a cotton chenille surface texture. The blend also contains wool for color and Taslan nylon for bulk.

A decorative trim fabric for coats and hats. The warp is black silk. The filling has mink and otter fur fiber.



A textured cloth for both apparel and home furnishings. The blend contains 50% acrylic fiber, 35% wool and 15% cotton chenille.

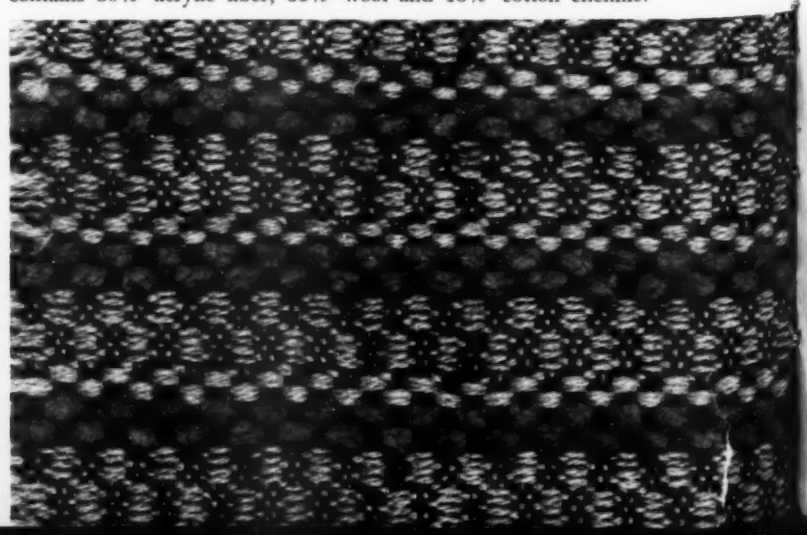


PHOTO BY G. S. ZIMBEL

Bernard Stollman and his staff consult with clients in the weaving-design studio near the U. N. buildings in N. Y.

Design Service for Weavers

Using the handloom as a design tool for power-loomed fabrics, a group of young New York weavers operates an experimental pilot studio which offers a unique service to yarn producers, fabric mills, converters and manufacturers.

THE DEVELOPMENT of the power loom in the 18th Century put a virtual end to handloom weaving as a commercially productive industry. Except for isolated pockets of resistance in the Scotch Islands and among the primitive backstrap weavers of the still undeveloped areas of the world, the overwhelming commercial production of fabric used today is power loomed.

But the craft of handweaving has never been lost. It has been widely encouraged in our art schools, fostered by many craft centers throughout the country and practiced both for therapy and for pleasure by thousands of individuals who find great satisfaction in creating fabrics with their own hands. There has even been a modest sale of handwoven textiles among a small and devoted audience but in the main handweaving is today done more for pleasure than it is for profit.

What has always been lacking in this handicraft movement is a practical and useful connection with industrial mass production. Well known weavers like Anni Albers and Pola Stout have pioneered in this direction and within the last decade a few progressive mills and converters have taken their words to heart and have successfully added pilot handloom operations which enabled them to experiment with new yarns, colors and patterns on a small scale before putting a design into power production.

The effort has usually paid off handsomely but not every converter or mill is willing to finance such an undertaking and there has obviously been a need for an independent commercial handweaving studio which would service the textile industry.

Such a studio now exists in New York City. Its name is Bernati and it operates in a modest loft building in the shadow of the U.N. on East 47th Street. It is staffed by a group of enterprising young weaver-designers and though it is only a little more than a year old it has already made a valiant start at bridging the gap between handicraft and commercial mass production.

The head of Bernati is 31-year old Bernard Stollman. He studied fine arts at Columbia University and the Art Students League, served his apprenticeship in a small mill and set up in business with the conviction that Good Design was becoming a saleable commodity on the American scene. Working with him is Elsa Rush, a self-taught weaver and former student of fine arts at Swarthmore. Two other young women complete the Bernati working force. They are both fine artists as well as weavers.

Together these four form an amiable working group which talks and lives design and is buoyed up by the belief that a revolution in taste is at work in the commercial textile industry and that it is now possible for them to produce commercially successful designs without sacrificing the aesthetic standards of the fine arts or their critical judgements.

This is a conviction devoutly to be wished for and it comes close to realization in much of the work turned out by the studio, some of which is illustrated on these pages.

A brief case history of the service Bernati offers is also illustrated in the fabric swatched here. It was designed and woven especially for Allied Chemical to demonstrate the possibilities of its Caprolan nylon yarn. Lois Munroe, Fashion Coordinator for Allied Chemical, needed an elegant upholstery fabric for a group of Biedemeyer chairs which were to be displayed at the A.I.D. show held in New York last October. The Bernati group examined the chairs and decided they called for an opulent sculptured Victorian fabric with a strongly textured surface. They selected Allied's 200 denier filament nylon yarn for the warp and a 1050 denier textralized nylon for the filling. Several sample designs were then handwoven and the one shown here was selected in white. It was then piece-dyed to specification at the studio and sent out to be duplicated on commercial power equipment.

For Allied, the Bernati fabric achieved a valuable purpose. Miss Munroe says: "With a relatively new fiber, such as our Caprolan nylon, we feel it is most important to be represented not only in the bread-and-butter, large volume lines, but also to have newsworthy high-style samples for exhibition to a class market. We find that samples such as the Bernati fabric, which is designed to take full advantage of Caprolan's deep dyeing qualities, do influence the thinking of our important customers. Moreover, we find the time cycle from 'high fashion' to volume production is becoming increasingly shorter."

Bernati performs similar services in handweaving and color experimentation for a growing list of clients. Included are wool and cotton mills, converters, jobbers, and a number of manufacturers in such fields as shoes, handbags, millinery, pillows and bedspreads. Their experimental fabrics have used such diverse materials as fur, voodoo beads, sequins, straw, leather, vinyl, velvet, jute, flax, viscose, nylon, silk, wool and mohair and they are continually working with new yarns and combinations of yarns to achieve special effects for particular end uses.

The range and diversity of the fabrics turned out by this talented young group is only partly illustrated by the photographs on these pages. Their creative work is just beginning. They have been together for little more than a year, they have no traditions or design censorship to hold them back, and the future is all before them.

TEXTILES
and
CONTEMPORARY ARCHITECTURE

The modern architect and interior designer — coping with the textile problems built into our huge, glass-walled contemporary buildings — have evolved a functional aesthetic which has far-reaching effects on the design and use of decorative fabrics.

Panorama of midtown New York with the Union Carbide Building in the foreground. Modern structures like this have vast areas of glass and this has tremendously expanded the use of fabric not only to reduce the sun glare but also to create a sense of warmth and texture.

IF YOU WALK along the glass-walled canyon of New York's Park Avenue between 46th and 59th streets, you will see little obvious evidence of the use of textiles. But if you penetrate behind these monolithic facades you will see that fabric plays an important though unobtrusive role in these soaring and lavishly fenestrated structures.

The design concepts and the functional aesthetic behind these buildings are a hotly debated subject throughout the land. Many people – and especially foreigners – consider these structures both beautiful and exciting. Other people are horrified by what they feel to be a proliferating demonstration of coldness, mechanization and inhumanity. We do not propose to enter this debate in print except as it concerns textiles. And here we have a point of view to express.

The Institutional Aesthetic

To our eyes, the majority of the textiles used in these institutional settings lack the human touch. Once you enter the elaborately planned interiors of these modern skyscrapers you move in the carefully controlled atmosphere of the architect and the interior designer. Nothing you see or touch is accidental or personal. Everything seems calculated for function and motivated by an impersonal, institutional aesthetic which often makes one feel that the people who occupy the space are themselves mere props in the overall decor.

That is not to say that you will not find textile beauty in these surroundings. It is there in abundance but generally in so "pure" a form that it is lost to the senses. If you think of textiles as color and pattern, as expressions of the human personality, then there is little to hold your eye or invite your touch in these meticulously planned interiors.

The dominant textile colors you will see covering these vast expanses of glass are *white, off-white* or *natural* – a negation of color. There are exceptions, of course, but the dominant impression is one of no color and no pattern. It is such by design and the thinking behind this modern aesthetic has an almost unanswerable logic if you accept the frame of reference used by the architect and the interior designer.

This frame of reference stems from the architecture itself which also dispenses with "applied" decoration and depends for its effect on the pure functional form and the refinement of structural detail. But if you do not accept this frame of reference, if you seek a more human scale of values, then this logical aesthetic loses its hold on you and you see only the antiseptic coldness and the lack of human warmth in the fabrics used.

We are beginning to see a small revolt against this textile purity. There is a developing movement in favor of more surface decoration not only in textiles but also in the architectural structure itself and we shall have more to say about this later. But the dominant trend today is still towards the negation of color and pattern in institutional textiles.

Why So Little Color and Pattern?

What is the thinking behind this "pure" aesthetic? Why, for instance, has there been a general rejection of printed fabrics as window hangings in our contemporary institutional buildings?

The answers given by both architects and interior designers can be summed up as follows:

1. *Fabrics should be neutral. They should not distract from the other elements of design such as paintings, wall colors or art objects. Prints tend to be distracting. They also tend to "destroy" the forms they define or cover.*

Lever House on Park Avenue was the first of many shining glass and steel showplaces in which textiles play an important humanizing role.

2. *Most printed fabrics are too quickly dated and with such large areas of glass to cover it becomes too expensive to replace them frequently.*

3. *Printed fabrics (and dyed fabrics too) are not yet sufficiently fadeproof to withstand constant sun glare over large expanses of glass.*

The problem of fading is one which the textile industry is very much aware of, is constantly working on and – we believe – will solve in the not too distant future. But the rest of the thinking revealed in these logical answers will never be overcome by technology. This is the type of pure design thinking we associate with the Bauhaus School and it continues to dominate the conceptual work of some of

PLEASE TURN PAGE

Window draperies two stories high, filter the light and create a sense of much needed privacy for the Manufacturers Trust Company.

Fifteen acres of Dynel carpeting were laid directly on the structural flooring of the Union Carbide Building. This illustrates another expanded use of textiles in contemporary architecture. Carpeting stands up well under use and has the advantage of reduced maintenance costs.

Floor to ceiling aluminum chain draperies by Marie Nichols create drama and luxury for the Four Seasons restaurant in the Seagram Building.

TEXTILES & ARCHITECTURE

our best contemporary designers. Only a change in the cultural climate will change this approach.

A Trend to More Decoration

We believe the change has already begun. Jack Lenor Larsen, the weaver-designer, is a leading figure in this beginning movement towards more "design" in fabrics. He predicts that the next decade will see "vigorous, honest, almost primitive pattern in decorative fabrics." The architect and textile designer Robert Martin Engelbrecht, is another strong advocate of printed design for institutional settings. His custom-printed fabrics, executed on a contract basis by the firm of Interior Trend, have been widely used in schools, dormitories, clubs, hotels and offices. He sees such printed fabrics as design tools which help him establish the balance of color and pattern in any given interior. Another articulate believer in "applied decoration" is Jack Denst, award-winning designer for Denst & Soderland which uses a great deal of printed fabric for wall covering. Mr. Denst sees a movement of historical significance in the return to rich ornamentation in all aspects of interior design and he associates this movement with an era of peace. He speaks of it as "an eager departure from austerity bred of war."

These are only a few straws in the wind of change. Many other examples could be cited and through them all runs the search for a design expression which is more human, more personal, more obviously decorative and far less "pure" than the modern school of Good Design is yet willing to accept. Perhaps the most illuminating example of this growing shift in the patterns of our culture is the recent revival of interest in the elaborately decorated forms and surfaces of Art Nouveau.

New and Expanded Uses for Fabrics

Once we leave the contentious area of printed fabrics, the contemporary architect and interior designer have made impressive contributions to the creative and imaginative use of textiles in institutional buildings – contributions which hold great promise for the textile industry. The thoughtful

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THE ARCHITECT'S VIEW OF TEXTILES

"Textiles in buildings are not subject to a different sort of analysis than other building materials. There are both physical and aesthetic requirements that must be met, and there are certain of these that can be answered better by textiles than by other materials.

"If we consider fabrics as a material made up of threads of flexible material, natural or man-made, woven together to form a continuum, we can see that it has many characteristics important in building. It can be used to control light, to keep out weather, to cover floors, to surface furniture, to cover walls, to keep out insects, to establish privacy and to define space. It has a flexibility of dimension and shape that permits it to be compressed or spread. It has methods of attachment that make it readily replaceable. It can be fitted and joined to any required size. Each category of use suggests the appropriateness of different materials, different scales of weaving, different uses of color, different methods of application or installation, and different structural characteristics.

"If we consider the field of light control, we can consider whole families of fabrics used for draperies, window shades, vertical blinds, awnings, shoji. Questions of life expectancy, fire safety, capability of cleaning, etc., may indicate certain existing materials – or often the desirability of developing new ones. The new man-made fibers may be appropriate. They may be specially treated as the pyroxylins are for certain cleaning characteristics. They may require a dimensional stability lacking in some fibers. The scale of large spaces may suggest the sort of pattern in the weaving that establishes a larger scale than is possible with the individual thread.

"In a rectangular room entirely surrounded with glass, there may be a different problem on each of the four walls. A west exposure may require a fabric with a capacity for light transmission but heat reflectivity. A north opening may require just sufficient structure in the textile to define the space unless the problem of privacy is more critical. The south may require a weave in dimension that cuts out sloping rays but permits vision. Or it may be solved with an awning device outside the window. The question of drawing, or stacking must be faced in determining the acceptable bulkiness of the textile.

"These are all generalities. The applications in specific cases will lead eventually to the material selection."

RICHARD G. STEIN, A.I.A.

THE INTERIOR DESIGNER'S VIEW OF FABRICS

"There is a trend in fabric design toward less textured, sleeker looking materials that provide a harder wearing surface and easier maintenance. It is a trend away from the overly arty handwoven look that some aspire for. While texture is frequently needed to counterbalance the slickness of materials in many contemporary buildings, this can be overdone. I prefer simple weaves of good basic fibers and color to tricky designs involving novelty twists and glitter. They last longer both aesthetically and practically.

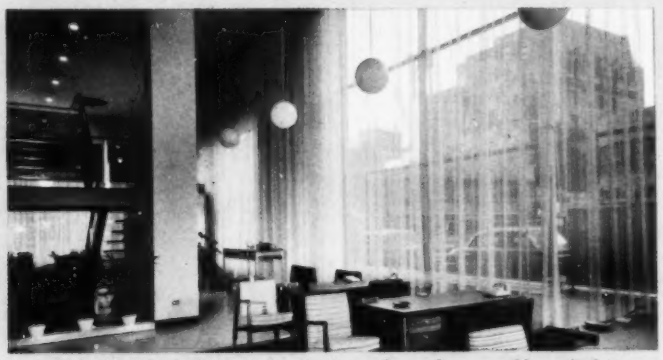
"The selection of a fabric for a house or a public building depends upon suitability. The practical and aesthetic values rule here. While silks and fragile fabrics have their place in exclusively used areas, the majority of fabrics must be of strong construction and fibers and as fadeproof as possible for ultimate wear and cleaning. I am for true color . . . true neutrals and true bright colors.

"Patterned textiles can be used in interiors, but they must be used sparingly. Because they are more distracting than solid colors, they have a tendency to become monotonous when seen day after day. If used, care must be taken that they do not conflict with the general unity of the design and do not distract from the importance of elements such as paintings and art objects."

FLORENCE KNOLL, PRESIDENT, KNOLL ASSOCIATES

Contrasting night and day shots of Mies van der Rohe's Seagram Building on Park Avenue dramatize the contemporary architect's need for improved fabrics to filter light, cut glare and reduce air conditioning loads. BELOW. The walls of this conference room at the First National Bank of Miami are panelled in light grey wool flannel. It was designed by Knoll Associates.

Lounge and cafeteria (in background) are quickly joined or separated by a drapery wall. By Designs for Business.



Interior view of N. Y. bank shows how drapery filters light yet creates a sense of privacy. By Designs for Business.

Drapery walls quickly convert selling booths into open space for fashion shows etc. By Designs for Business.

TEXTILES & ARCHITECTURE

statements by architect Richard G. Stein and designer Florence Knoll which appear on these pages are eloquent testimony to the important role textiles play in their thinking and in their work.

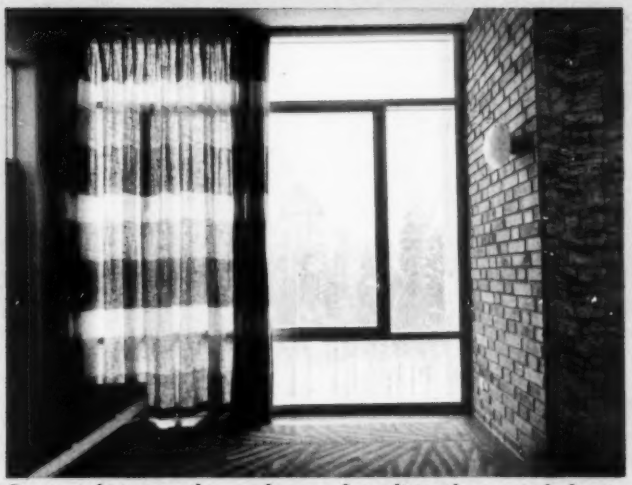
Glass Curtains, Room Dividers, Panelling

The most obvious of these expanded roles for furnishing fabrics is their increased use for window hangings to cover the large areas of glass in our contemporary architecture. During the past decade the interior curtain wall has become one of the identifying symbols of a contemporary interior.

But beyond this most obvious use the contemporary designer was quick to realize – as Mr. Stein puts it – that "fabrics can vary the appearance and intentions of an architectural space faster and more effectively than any other method." From this basic approach (Japanese in origin) has evolved the many-faceted use of textiles for room dividing screens and free-standing fabric walls which create quick, inexpensive and interesting divisions of interior space. The possibilities in this use of textiles are still hardly tapped and they represent a growing opportunity for the textile industry.

Another growing use of fabric is a revival of textile wall panelling. Canvas, burlap and linen have been traditional fabric for this purpose but many designers are now using a wide variety of textiles as wall covering. Florence Knoll, for example, has successfully used navy and grey flannel, many different silks and wools, and striped cotton bed ticking. And Fortuny fabric prints, which approximate the appearance of cut velvet and brocade, are having a new vogue as wall coverings. Here, too, the possibilities are most intriguing, especially in the use of printed fabrics. And if fabric can be used to cover walls, why not also for ceilings?

Tapestries represent another growing use of textiles for modern interior design. The textural contrast of a wool tapestry against a masonry wall creates for the designer precisely the kind of human, handicraft note we spoke of



Contrast between the modern and traditional ways of draping windows is sharply revealed in these two pictures. Modern floor to ceiling draperies, covering larger areas, use more yardage than the older method.

ABOVE. This long expanse of fiberglas curtains reveals the fabric's capacity for filtering light and cutting glare, an important criterion to the architect.

LEFT. Sales floor at M. Lowenstein & Sons is quickly converted into private booths by use of a circular track and draperies. Created by Designs for Business.

earlier. This is another example of the movement in favor of more decorative surfaces and while it seems to conflict with the general attitude towards patterned textiles, the tapestry is acceptable to modern designers because it can be regarded as a work of art, as a small (and sometimes large) focal point of brilliant color interest in an otherwise "undecorated" interior.

In the area of unfulfilled needs, the contemporary architect and interior designer list the following:

1. *The need for fabrics with more effective glare control.*

2. *The need for fabrics which do a better job of filtering the light.*

3. *Fabrics which insulate and so reduce air conditioning loads on large glass surfaces.*

4. *Fadeproof colors, both dyed and printed.*

5. *More durable and stable window fabrics to withstand abrasion at the hemline and which retain the crisp tailored look which is so essential to the detailing of contemporary architectural design.*

6. *Better fireproof fabrics.*

7. *More and better fabrics for easy maintenance. In this area the plastic coated fabrics are beginning to generate a good deal of interest among designers but the need here is for better textures, more interesting colors and patterns.*

8. *Better acoustical fabrics.*

* * *

These are all problems which remain to be solved and exploited by an alert and progressive textile industry. But their very nature indicates that – all superficial evidence to the contrary – the use of textiles has not in any way been limited by the advent of contemporary architectural design. On the contrary, it has been expanded and its future role will be limited only by the ability of the textile industry to gear both its technological research and the taste of its end products to the needs of a sophisticated audience. ●

This view shows how the "General Education Laboratory" at Shaker High School opens on the corridor. Students walking by the open area are hardly heard by the groups inside the study area. Conversely, discussions and recitations taking place in the "laboratory" are confined to the room and do not disturb other classes down the hall.

CARPETED SCHOOLS?

CONTROLLED STUDIES of a carpet installation in an upstate New York high school have demonstrated that carpet offers major advantages as a building material for the nation's schools. The studies revealed that under severe use conditions carpeted areas were substantially easier and cheaper to maintain and presented more major sound conditioning benefits than bare floors.

The research was conducted at Shaker High School near Newtonville, N. Y. where 25,000 square feet of commercial grade carpets were installed in classrooms, corridors, offices, libraries and study room areas of the Senior High School Wing. Serving as a control for the study was the identical Junior High School Wing, where the asphalt tile flooring areas were not carpeted.

The maintenance study revealed that the daily average time required for cleaning 1,000 square feet of carpeted area in the school was 34 minutes as against 64.5 minutes for an equal space of the asphalt tile areas.

The cost comparison showed that the total annual cost per 1,000 square feet of the carpeted area was $176.61, versus $350.75 for the same space of asphalt tile in the school. This represented a savings of 50.4%, or just about half of the non-carpeted maintenance cost.

The acoustical research revealed that under actual school use conditions, the performance of carpet in reducing sound can cut noise in a room by as much as 50%.

On the psychological level the principal of the school noted that the staff found the carpeted rooms less "institutional" and that a close relationship between student and teacher was easier to develop. He also reported that "The presence of carpet has been observed by all of our faculty as the major cause of positive habit developments on the students using these areas."

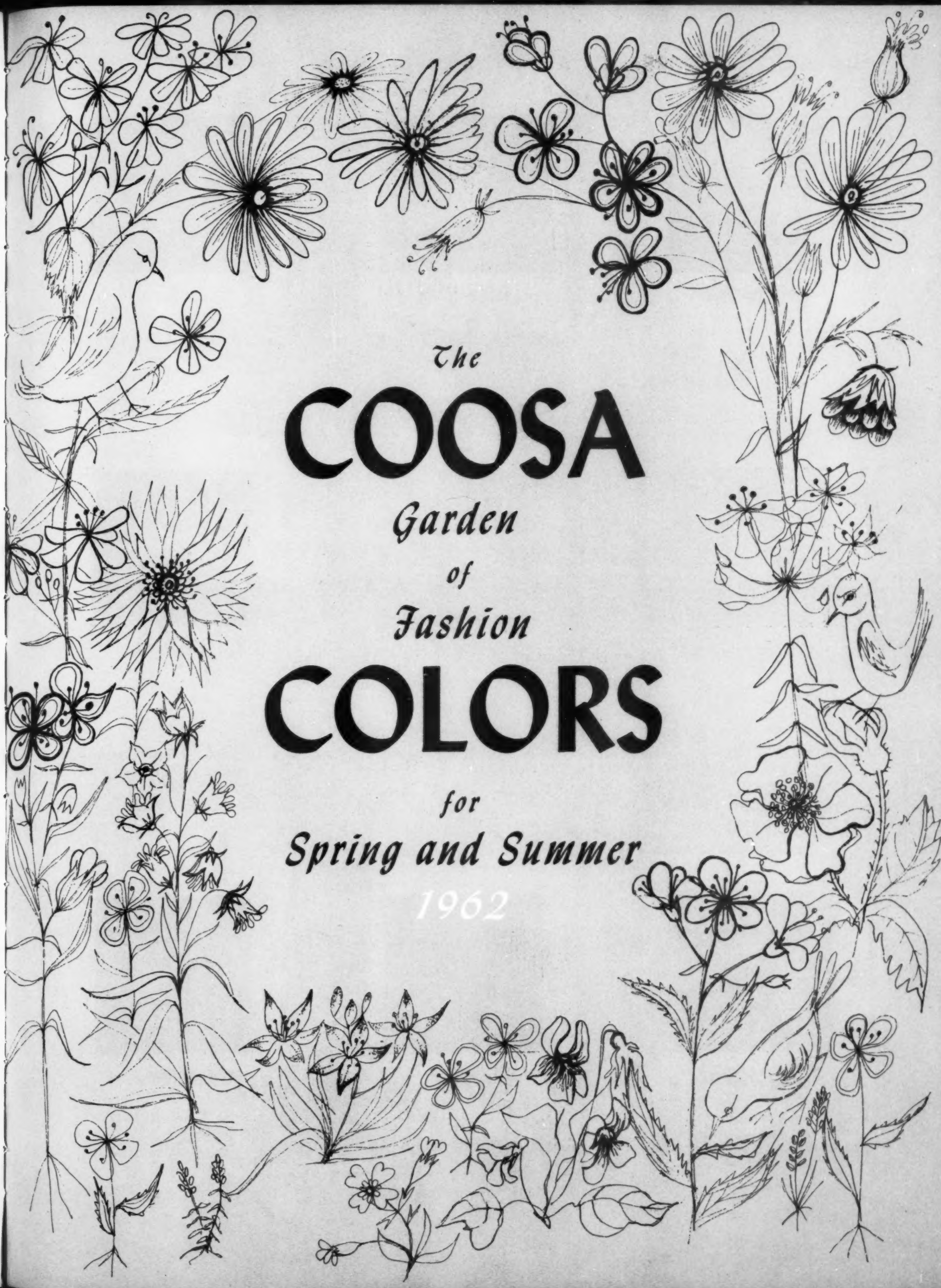
"Students wearing hats as they walk into the building know they should take them off. Many hats, so worn, are removed immediately upon feeling the carpet under foot. Loud talking and horse play in the corridor has been seen to cease immediately when the group so involved strikes the carpeted area."

The principal added, "Some teachers feel that the carpet encourages group activities since the floor – which is an area used by teenagers at home – now becomes an area available to teenagers in school. This is unique, since after grade four the type of clothing worn by the students is usually not the type that they or their parents want to use to dust school floors. With carpet, however, no one feels the least bit opposed to sitting or working on the floor regardless of the clothing which might be worn."

Educators and school boards across the nation have evidenced considerable interest in the use of carpet as the basic flooring in their schools as a result of the Shaker high school study. The experience developed in this experiment, and also at an elementary school unit in Andrews, Texas, was responsible for a recent decision of the school board in Andrews to approve a bid for installation of carpeting in a new senior high school now under construction. In the Andrews elementary school, a total comparison of identical units covered with wool carpeting and vinyl tile, showed that costs over a nine year period (materials, installation and maintenance) for the carpeted unit were $6,193.64 as against $7,400.83 for the tiled unit.

The Shaker High School yearbook staff overflows from its crowded office onto the carpeted hallway space outside to lay out their work. Carpeted floors seems to encourage group activities on the floor – an area used by teenagers at home. The school staff was also unanimously in favor of teaching in carpeted rooms.

A view of one of the carpeted corridors in the Senior High wing at Shaker High School. In the non-carpeted Junior High wing teachers complained about the disturbance caused by banging of locker doors by students during class periods. Senior high school teachers, however, reported the problem did not exist.


The
COOSA
Garden
of
Fashion
COLORS
for
Spring and Summer
1962

Poppy Red

6201

Apricot Pink

6202

Sky Blue

6203

Tiger Lily Orange

6207

Carnation Pink

6208

Cornflower Blue

6209

Tawny Marigold

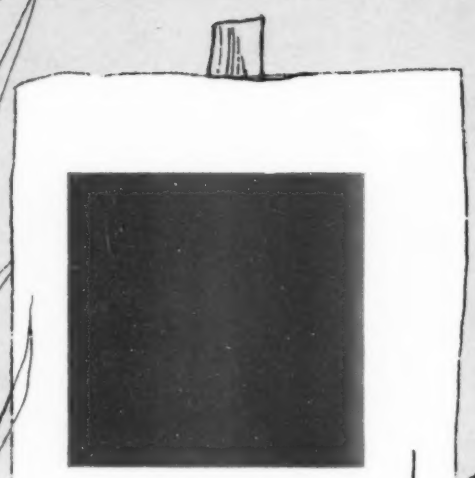
6210

Raspberry

6211

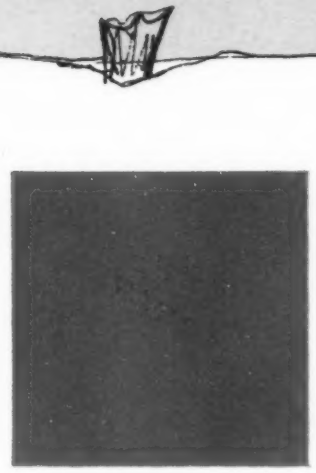
Terrace Blue

6212



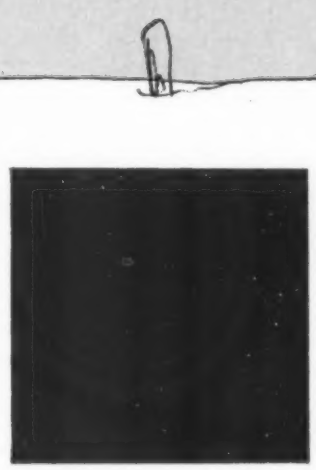
Turquoise

6204



Hot Mint

6205



Flowering Lilac

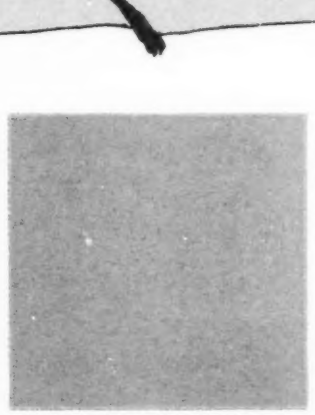
6206

For Spring–Summer 1962

15 New, Clear, Sunkissed Garden Colors

A Rich and Versatile Palette for the Fashion Industries

- Coosa's Poppy Red takes on fashion freshness because of its golden cast.
- The Oranges, Pinks and the Tawny shades are clear, bright and sundrenched.
- Watch the ascendency of Apricot as a fashion color.
- Blues are clear, bright and flattering to the wearer.
- Greens have a touch of yellow which gives them exceptional brightness.
- Yellow takes on growing importance.
- Lilac will continue as an important fashion shade.
- The sand-toned Ginger Bark shade is a continuing high fashion color.

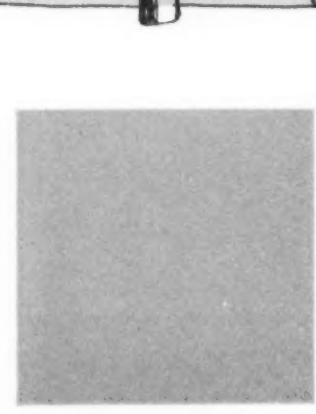


Apple Green

6213

Sun Glow Yellow

6214



Ginger Bark

6215

The

COOSA

Garden

of

Fashion

COLORS

....for Spring and Summer 1962

The fifteen new fashion shades shown on the preceding pages were especially developed for Standard-Coosa-Thatcher by the American Fabrics' Color Council. They cover the authoritative palette of fashion colors for Spring 1962. These fifteen new shades have been added to the full spectrum of over 100 shades now available in S-C-T's fine combed and mercerized cotton yarns which assure free-running uniformity in weaving and knitting. For a chart showing the full range of S-C-T colors please write to Standard-Coosa-Thatcher, Chattanooga 1, Tennessee, or 350 Fifth Avenue, New York City.

S C T

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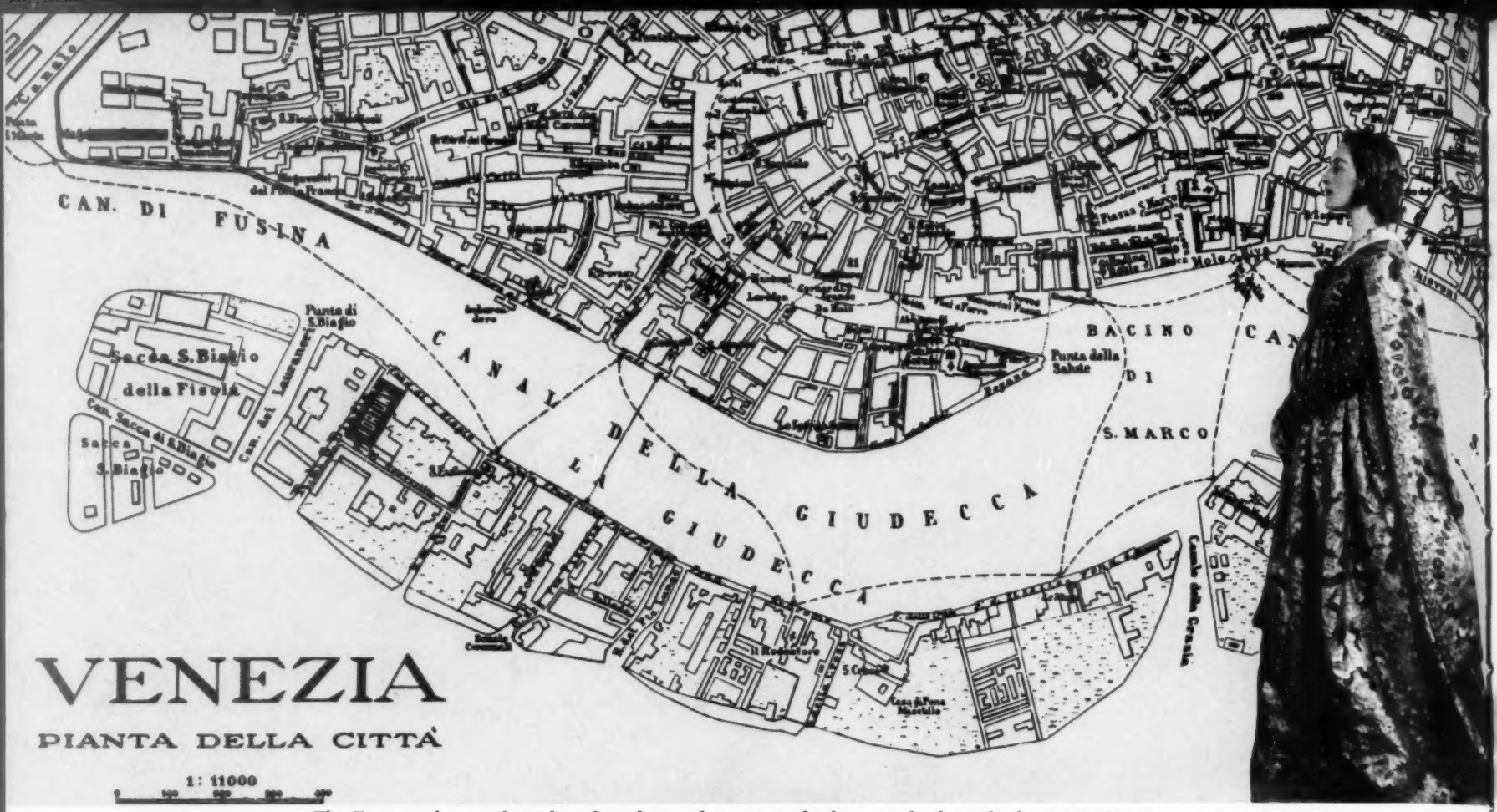
Fortune Smiled on Fortuny

A GREAT NAME IN PRINTED FABRICS

The growing interest in luxurious fabrics for both apparel and the home, warrants a closer look at what is perhaps the most elegant of all printed fabrics. Here is the story of a unique textile business which has flourished for almost forty years without changing its technique or its approach to design.



The Fortuny plant, with its formal gardens and its private kitchen, stands alongside the Rio S. Biagio in Venice. It is an appropriate background for the elaborate Fortuny period gown of printed velvet.

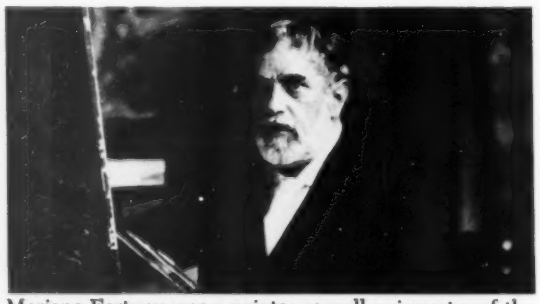
Fortuny Prints ..... *Traditional in concept, elegant in design, these Venetian fabrics have the "Renaissance" look which is again high in favor.*

On The Island of Giudecca in Venice, Italy, Elsie McNeill Lee and her artisans make one of the most unique printed fabrics in the world – the Fortuny print.

The Fortuny story began shortly after World War I when Mariano Fortuny y Madrazo invented a secret process for printing colors and metals on fabric in a way which achieved the effect of brocades, velvets and tapestries.

Mariano Fortuny was a remarkable man. Son of a famous Spanish painter, he was himself painter, sculptor, chemist, inventor, photographer – a modern Renaissance man.

At first his fabrics were used for gowns and as wall panels. Being primarily an artist, Fortuny's prints were in great demand by museums as well as by private individuals. When one of his good friends, the curator of the Musée Carnavalet in Paris, complained that the antique brocade in several of his galleries was in ribbons and he was unable to find a suitable substitute for wall coverings, Fortuny designed and made a yardage of the design now called "Carnavalet." This, and others made for the Museum are still to be seen in the galleries.



Mariano Fortuny was a painter as well as inventor of the famous textile printing process which bears his name.

The commission led to others from various European sources and when the American interior designer Elsie McNeill Lee met Fortuny in Venice, she realized his fabrics were ideally suited for home furnishings. She became his agent for the United States.

Elsie McNeill Lee was born in North Carolina and studied decorating at the New York School of Design. In conjunction with her own decorating jobs (she did Andrew Mellon's home, among others) she introduced Fortuny fabrics to her clients and, through other decorators, to the rest of the country. She persuaded Fortuny to concentrate on designing fabrics suitably scaled and colored for upholstery and curtains, and induced him to make large yardages.

With Mariano Fortuny, the artist, and Elsie Lee, the decorator, working together in this way the Fortuny prints began to take their place among the top rank of home furnishings fabrics available in the United States.

At the same time Elsie McNeill began to sell gowns made out of the Fortuny prints on wedding ring satin and fine silk velvet. During the Thirties, many of New York's most elegant women owned Fortuny Tea Gowns and today, when they are no longer made, they have become prized heirlooms of a bygone era. With the new and growing interest in elegant at-home clothes, it may well be time to revive them.

During the Second World War all trade with Italy ceased and Fortuny, who was also the Spanish Consul in Venice, concentrated on designing modern fabrics with motifs taken from Greek, Peruvian, Polynesian and Far Eastern art. When

hostilities were over and imports began to cross the Atlantic again, the Fortuny line had broadened as had its devotees among the top decorators in the country.

In 1949 Mariano Fortuny died and for a time his widow tried to continue the work of the factory alone. Finally she and the artisans – many of whom had worked for Fortuny all their lives – asked Elsie McNeill to take over. She bought the factory, the secret process, the name and more than five thousand Fortuny designs.

Today the factory still stands on the Island of Giudecca in Venice, on the site of an old convent. Once inside the walls it gives the impression of a self-contained village. The main building is more than two blocks long and is surrounded by the only landscaped garden in this glamorous city. The buildings and the grounds had been badly damaged during the war, but in the past five years they have been turned into one of the showplaces of Venice with trees, walks, lawns, flowerbeds, fountains, lovely antique arches and benches. In 1955 a large wing was added to the factory containing a salon fifty-eight feet long and a spacious terrace. Each year since then an average of fifteen hundred American visitors have been entertained by Elsie Lee in these grounds.

Terrace of the villa on the Fortuny grounds where Mrs. Lee spends 7 months a year and entertains many American visitors.

For her part in continuing Mariano Fortuny's work, the Circolo Artistico in Venice has made Elsie Lee an honorary member – the only American and the only woman to be so honored. Also, in recognition of the thousands of air miles she and her fabrics have logged (90% of the production is airfreighted to New York), Trans World Airlines asked her to become the first woman to join their Ambassador's Club.

All the Fortuny prints are manufactured in the Venetian factory and are sold through the New York company, Fortuny Inc., at 509 Madison Avenue. They are sold to interior designers, to the decorating departments of department stores and by them to the general public. All are made of the finest quality 100% long staple Egyptian cotton in two constructions – a smooth-faced twill and a heavier serge weave. Many attempts have been made to duplicate the Fortuny type of printing but no one has yet been able to duplicate their subtlety and gradations of tone. The colors in a Fortuny print are built up one by one – as an artist lays paint on a canvas – sometimes in as many as eighteen or twenty coats. The prints are now dyeset by a special process Elsie Lee worked out in collaboration with Dupont and Imperial Chemical Industries. The metallic printing will

(please turn)

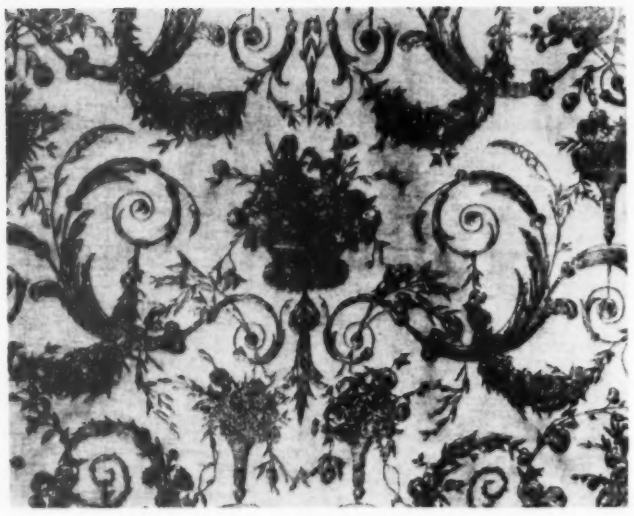
"Glicine" *(above)* is a classic Fortuny print. It is shown below in one of the galleries at the Metropolitan Museum of Art.

"De Medici" is one of the most popular designs in the Fortuny line. Many Fortuny prints have been running for thirty years.

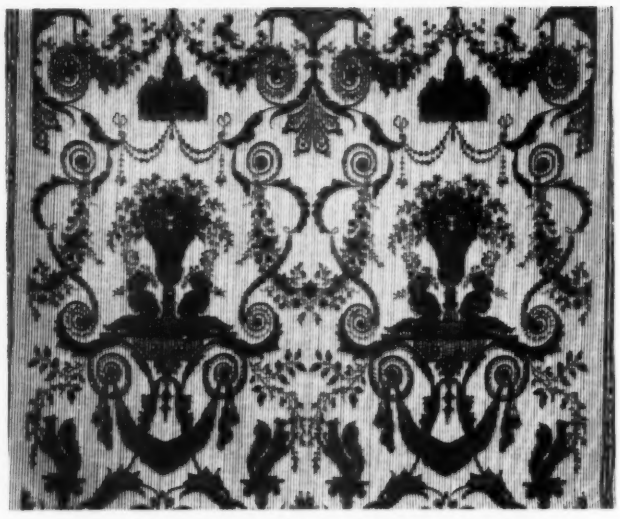
Fortuny

(continued)

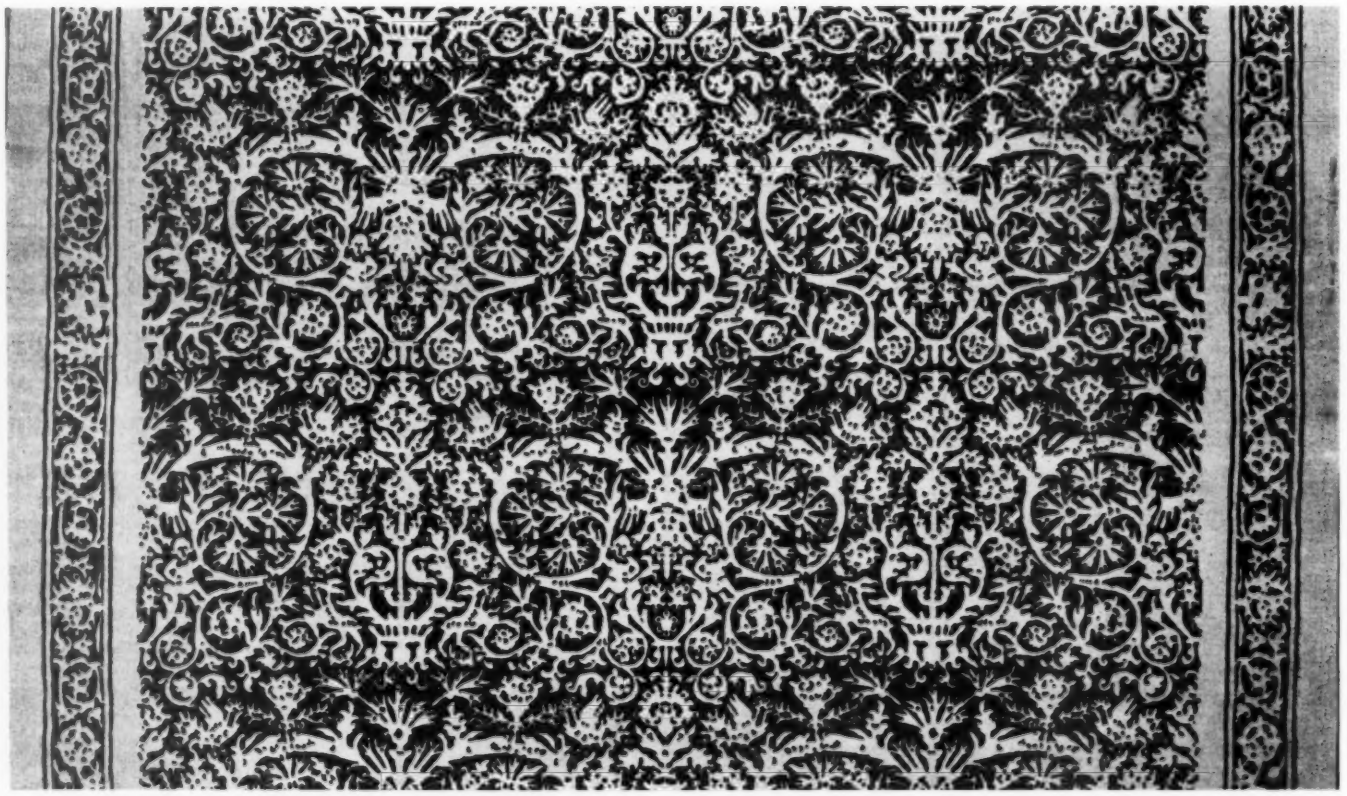
"Spagnolo" in blue and white, a popular colorway.



"Festoni" is printed in pomegranate and silver.



"Lamballe," a black stripe with red overlay print.



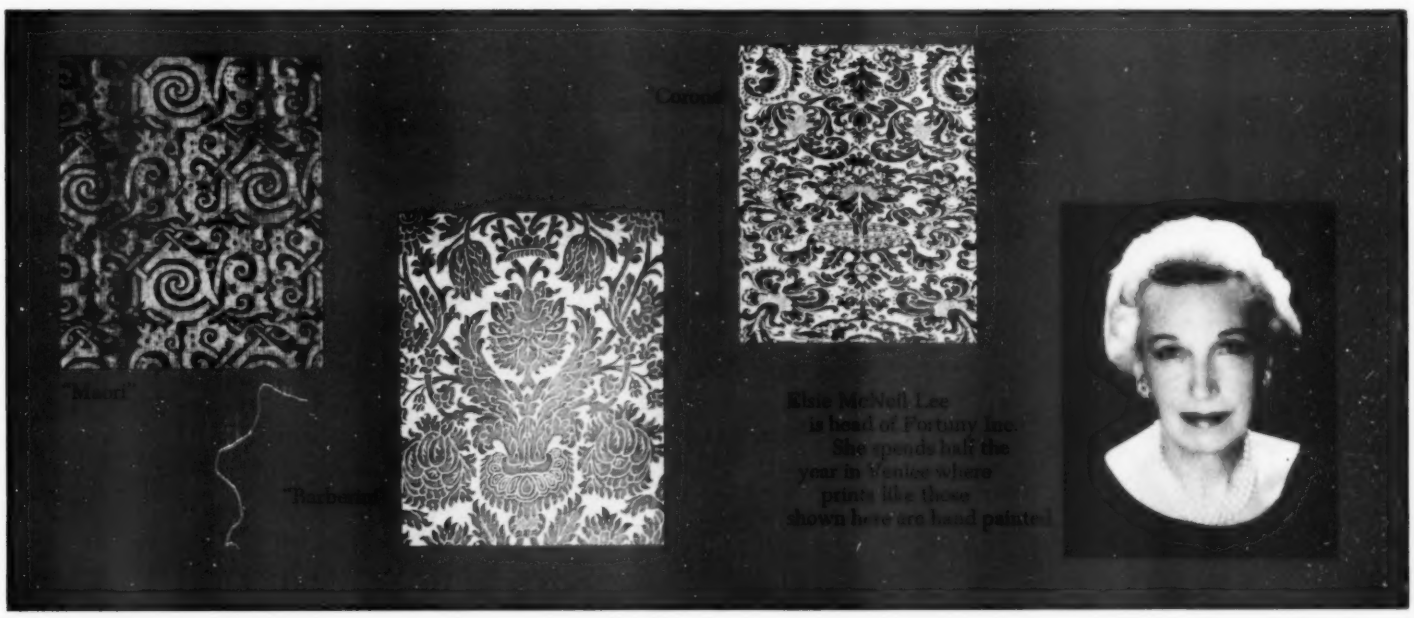
"Pergolesi" a print with coordinated borders. The borders are cut off and used as decorative trims in window treatments.

Fortuny print in monotone red, forms a rich and elegant background for the Renaissance paintings in this gallery at the Metropolitan Museum.

not tarnish or fade, and it remains for the life of the fabric.

And the fabric has a long life. A frequent occurrence at the Fortuny showroom is the arrival of a client with a pair of Fortuny curtains purchased in the late twenties – still in perfect condition after thirty years of wear and innumerable dry cleanings. The story is invariably the same. Yardage of the identical design is desperately needed to make matching curtains, or to cover new furniture.

This kind of trade and consumer loyalty is the envy of the home furnishings industry. It has resulted in a uniquely stable business structure. Fortuny prints (54" wide) retail for $15 to $18 a yard and according to Ann Nordness, manager of the New York showrooms, they are always completely sold up. The whole line today consists of no more than about fifty different designs, each one in many different and subtle colorways. And many of these designs have been in the line since the late Twenties. Occasionally they try to drop a number but it always has to be re-instated when customers discover the omission. Moreover, during the ten years Elsie McNeill has owned and operated the business, she has never had reason to buy a new design. She has still hardly scratched the surface of the 5000 designs which the versatile and prolific Mariano Fortuny created in the course of a full and fruitful life.



Matthias Kabok in his Paris studio working on one of his batik silks.

Carol Golman in her boutique, Cadichon, on the rue Mazarine.

The Lure of Paris (Chacun as a Boutique)

Our Executive Editor — like many before him — discovers his "private" boutique in Paris and pays a visit to the atelier of the young artist who makes its printed silks.

THE LURE OF PARIS, I think, is its infinite variety, its ability to surprise the visitor at every turning. Each one of us find his own Paris, his own private little discovery which he can feel is his alone. And overlaying all – to one who comes from the brassy monolithic verticality of New York – is the human scale of its shabby buildings, their tangible continuity with an historic past.

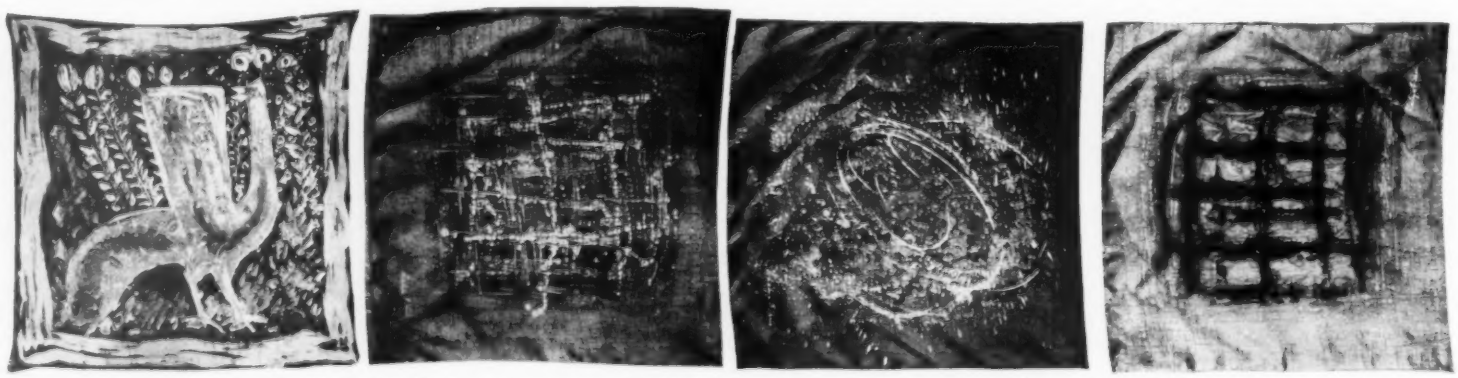
And so, walking one day down the rue Mazarine towards the Seine, I came upon the window of a tiny shop called *Cadichon*. In a city of many exciting shops, each revealing the personality of its owner, this one had a special attraction for me. Its window displayed extravagantly beautiful fabrics, different from any I had seen elsewhere in Paris, rich and fresh in color, texture and pattern. They were obviously handwoven and handprinted and were made up into dresses and scarves. I entered the shop and in fractured but uninhibited French I introduced myself to the young woman who came forward to greet me. Her name, she said, was Carol Golman and fortunately she spoke some English.

Where, I asked, had she found such beautiful fabrics, more beautiful and more excitingly colored than any I had yet seen in Paris. She thanked me for the compliment and explained with great seriousness that it was not she who should receive the compliment but the artist-craftsmen who created these fabrics for her little shop.

The shop itself was no more than twelve feet square, very neat, everything arranged with great simplicity and good taste. Its total stock consisted of perhaps a dozen dresses, two to three dozen scarves and a small collection of hand made jewelry. I examined the fabrics with a sense of discovery and then I asked the prices. They were not low but since I was already viewing the merchandise as art rather than as craft, they seemed to me remarkably modest. A hand painted, hand-rolled silk batik square, excitingly colored, was 45 N.F. ($9). A hand woven, tapestry banded wool scarf was the same price. A two-piece dress, custom made from a handwoven bouclé wool, also decorated with luxurious tapestry bands, was 320 N.F. ($64). Everything I touched revealed fine craftsmanship, exquisite taste and a truly exciting sense of color.

Mlle. Golman was obviously intrigued by my interest. "How is it possible" I asked "to have such exciting special fabrics made only for the Cadichon? You are so small, with so limited a clientele. In America, while it is not unheard of, it is difficult to conceive that such an arrangement would be practical either for the shop or for the artist."

Mlle. Golman did not know how to answer my question but in the very act of asking it the answer became clear to me. I cannot help but feel that the answer lies in a set of values quite different from our own, a set of values which



M. Kabok's "action" painting finds new expression and brilliant color experimentation in batik scarves like those shown here.

puts creativity and the personal satisfaction of creating a thing of beauty on a higher plane than the making of money. I suspect this scale of values is changing in Paris as it is everywhere in the world where prosperity is spreading its mixed blessings. Nor am I unaware that those of my readers who see the French as a nation of rapacious shopkeepers will disagree violently with me. But for me it is this intimate and personal relationship between creator and seller – and often between creator and buyer – which has given Paris its unique role in the world of fashion.

An Artist in Batiks

To me the Cadichon and its producing artist-craftsmen reveal the essence of the Parisian approach to couture on its simplest level and I was anxious to probe deeper. I asked Mlle. Golman if it would be possible for me to meet one of the artists who supplied her with fabrics and so I met Matthias Kabok, the artist-printer of batiks.

Mlle. Golman arranged for me to visit Monsieur Kabok at his atelier in the rue Glacière. The rue Glacière lies in a working class district of Paris and the approach to M. Kabok's studio was anything but encouraging. It was merely shabby, one step above a slum. I entered a cobblestoned courtyard surrounded by crumbling buildings and the detritus of a second-hand iron-monger's shop. M. Kabok, wearing an apron, leaned out of a window to greet me. I saw a dark sensitive face, a brilliant black beard and soft, intelligent eyes. When he appeared beside me in the courtyard I noticed that he was beautifully dressed – a black bouclé knit wool shirt, well cut fawn-colored slacks in wide wale corduroy and soft Italian shoes. He turned out to be, not a Frenchman, but a Hungarian living in Paris for the past four years. He explained the apron by telling me there was a wedding in the courtyard that day and he had been cooking a special dish for the wedding feast.

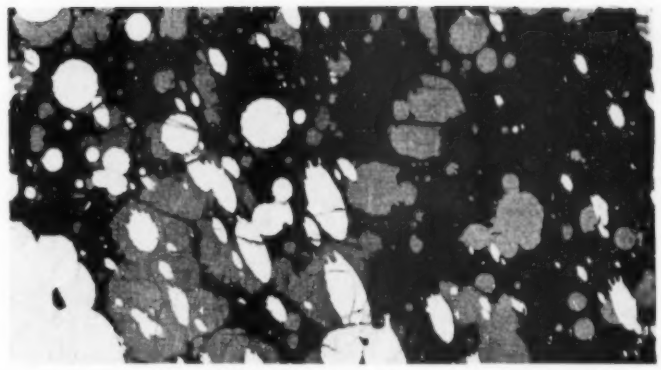
Taking a bunch of keys from his pocket, he led me to the rear of the courtyard and up a swaying staircase to the third floor of what must once have been a stable. There he opened a padlocked door and we entered his atelier.

Traditional Technique — Modern Design

It was a bleak, unlovely room, long, narrow, badly lit and quite bare. A few jars holding color and brushes, a wooden cabinet, a makeshift stretching frame on the floor – these were the only tools of M. Kabok's craft. For a moment my American eyes were deeply disappointed by the shabbiness of the room. It was hard to reconcile this "atelier" with the beautiful and sophisticated fabrics I had seen at the Cadichon. Yet this was where M. Kabok produced his exciting abstract batiks.

He explained his technique in an offhand manner as though it were unimportant – as indeed it is. It is only the mind and vision behind the technique that is important and this thought made me ashamed of my momentary snobbery. He explained that he uses the traditional wax pen or *tjanting* but instead of dipping the fabric in a dye bath, he paints in the color with a brush. This gives him more control over the area he wishes to cover and he can thus paint in the designs of several squares on one length of stretched silk. Later, the cloth is sent to a commercial finishing plant for fixing the color. No two scarves will be alike and if he is making enough yardage for a dress there will be subtle variations of pattern and color over the whole length of cloth.

For M. Kabok textile designing and printing is one facet of his creative work as an artist and when he showed me his paintings I realized the batiks were extensions of his more deeply felt work as an "action" painter. He approaches his



Another example of M. Kabok's abstract design approach to silk batik prints, this one in running yardage for dresses.

batiks as a painter, constantly experimenting with color and form so that he never repeats himself and the effort never becomes boring. Even so, he produces only what the Cadichon can sell and seems to make no effort to find a wider market for his fabrics. He is interested in batik printing as an art form and he looks upon it as a challenging medium which gives him unlimited opportunity to experiment with color and form. As far as I could tell there was no visible separation between his "fine" art and his commercial art.

A Different Way of Life

Mlle. Golman told me that the way M. Kabok lives and works is by no means unusual in Paris. The people who weave her beautiful, tapestry-like fabrics and those who make jewelry for her shop, all work in the same way. She herself lives in a small room above her shop. Nor is the shop itself unique except in the quality of taste it reveals. There are many such shops on the Left Bank, each of them a nucleus for a small group of artist-craftsmen who are functioning in obviously deliberate revolt against the set patterns of mass-produced industrial culture.

* * *

I feel it would be wrong to offer the example of the Cadichon and its artists as a solution to the lack of creativity in our own "affluent society" since I do not believe creativity must be equated with poverty and self-sacrifice. But somewhere in this little vignette lies a moral for our times and one which the textile industry should ponder well.

Paris is a wonderful place to visit and part of its great charm comes from boutiques like Cadichon where creativity and experimentation are given free rein. But it is here in America that we must live and work and it is here, in the "affluent society" that the standards of culture and taste must be raised. We *have* the talent here. I believe we have equal creativity. But it often lies fallow because we have not yet learned to value it as it deserves. We shackle it to last season's sales figures and to the censorship of salesmen and buyers who set themselves up as self-appointed judges of public taste. Only when we have the courage to by-pass this censorship; only when we learn to tap and release the creativity of our talented artists will we be able to achieve through mass production what the Cadichon and its counterparts everywhere in the world are able to offer in only limited form through the handicraft work of individual artisans. American industry – and the textile industry in particular – is beginning to understand this need and I detect the beginnings of a new respect for the creative artist on the top levels of management. But it is only a beginning. We still have a long way to go and I am afraid this kind of journey cannot be made by jet. – C.L.

open, head open, heart open, bones

reba

THE WORLD OF TEXTILES

Shift to Lightweight Woolens

The trend to lightweight woolens in both men's and women's apparel is reflected in a marked shift during the first nine months of 1960 to production of woolens and worsteds weighing less than 13 ounces per linear yard.

During this nine-month period, production of lightweight wools comprised three-quarters of total men's apparel wool yardage. The corresponding figure in lightweight women's wear wools was 63 per cent.

In men's wear, the trend to lighter weights is especially marked in wool fabrics weighing less than nine ounces. There is also a marked shift to worsted construction in the 13 to 16 ounce weights and this may well be a sign of coming importance for smooth, hard-surfaced men's wear fabrics in lighter weights.

In women's wear there were important shifts from woolens to worsteds in less than nine ounce weights, and from worsteds to woolens in weights from nine to thirteen ounces.

New Wash-Wear Finish

A new wash-wear finish for cotton shirting has been developed by General Aniline & Film Corp. Called *Ganalok,* it is non-resinous and guaranteed for the life of the shirt.

A FABRIC SOUND BARRIER

Acoustic Curtain as Space Divider

An experimental curtain woven from metal (lead) filaments blended with other fibers, has been developed as an acoustical barrier for possible future use in schools. The work was done as part of a study conducted by the well known industrial designer Dave Chapman for Educational Facilities Laboratories. It is concerned with planning for schools with television.

Such a curtain makes possible the easy and quick division of large spaces into smaller units because it acts as a barrier to sound. It was tested by the Riverbank Acoustical Laboratories and proved to have a sound transmission loss (TL) rating sufficient to restrict unwanted sound. With a single layer the TL was 34 decibels; with a double layer the figure was 43.

SUPPORTS 1500 POUNDS

A Fabric Bridge

A new inflatable gangplank — or brow — is crossed for the first time by officers of the Theodore Roosevelt nuclear-powered submarine. The brow, first of its kind, was constructed for the new submarine by The Goodyear Tire & Rubber Company. It is made of Airmat, an air inflatable rubberized fabric material. It is 23 feet long and will support 1500 pounds.

New Wash-Wear Finish for Cottons

A new non-resin wash-wear finish for cotton goods has been developed through the joint efforts of the finishing division of the Pepperell Manufacturing Company and Courtaulds (Alabama) Inc. It is trade-marked *Prestwick* and is guaranteed to last the lifetime of the fabric. In addition to being permanent, the finish also stabilizes the fabric against progressive shrinkage, even when the fabric is tumbled-dried. Commercial laundering and the use of acid sours will not affect it. It is also completely nonchlorine retentive.

A Moratorium on New Fibers

"We believe the mills need a moratorium on new fibers for a reasonable period of time. We need to fully recognize the properties of the present fibers that are available, to work with the producers in order to produce the greatest degree of uniformity and consistency of their product so that we can effectively style these fibers for the best usage. We recognize that many chemical producers are working with the possibility of developing new types of fibers and we would not attempt to hold back progress, but it is our feeling that if these new fibers and yarns were delayed for a reasonable period of time, the mills would be in a better position to evaluate and do a better job with them."

R. M. CUSHMAN, EXEC. V.P.
AMEROTRON CO.
BEFORE A.A.T.T., FEB. 8, 1961

New R-Factor in Nylon

The Chemstrand Corporation has introduced a light-resistant factor for all Chemstrand nylon fibers including Cadon nylon multilobal yarn and Cumuloft nylon, continuous filament textured yarn. The new R-factor, included during yarn manufacturing, substantially increases the resistance of the nylon yarns to degradation caused by sunlight or fluorescent light.

Chemstrand tests show that after thirty days exposure, the light-resistant nylon lost only 4 per cent of its strength and 2 per cent of its elongation, whereas the older type yarn lost 35 per cent of its strength and 54 per cent of its elongation. The new R-factor is particularly important in plants where packages remain in creels for two weeks or longer.

New Cuprammonium Rayon for Silk Blends

Tusson, a new cuprammonium rayon from American Bemberg has been especially developed to blend with silk for the blouse and dress market. Related to Cupioni, which is used mostly in blends with cotton, the new rayon is softer, more finely and frequently slubbed, and has a rich, dull luster akin to that of silk. Tusson is currently being blended with 25% silk in soft shantung and silk linen effects by Westerhoff Fabrics' Wedgewood Division.

India's Cotton Exports

India's foreign exchange earnings from cotton textile exports in 1960 are likely to touch the set target of Rs. 750 million. The earnings in the preceding year were about Rs. 730 million. The export of mill-made cotton piecegoods in the first nine months of 1960 was 518.70 million yards. Continent-wise, the figures in million yards were: Asia 126.05, Africa 126.28, Europe 168.35, American 48.23 and Oceania 49.79.

A FASHION TREND?

Silk Paisley for Car Upholstery

The only one of its kind, this custom-designed 1961 Buick Flamingo is upholstered in a silk paisley brocade. The fabric was especially woven by Blue Bird Silk Co. from black silk yarn blended with multi-colored metallic threads supplied by Dow Chemical. It was such interior styling which won for Buick an A.I.D. Styling Award.

Saturation Point in Fibers?

". . . we feel safe in predicting that fewer new fibers will be introduced than in the past two or three years. Most of the chemical companies who have been producing new fibers in great numbers lately, now realize that a saturation point has been reached. The extremely wide variation of fibers has been causing confusion both at the trade and consumer levels. Their decision is to give existing fibers a chance to become understood in the trade and consumer markets so that their promotional values can be fully exploited.

Although we at Bradford Dyeing Association, U.S.A., realize that there is still and always will be a need for the development of new fibers, this temporary hiatus will prove important to the entire industry. We particularly welcome this opportunity for further research on existing fibers because our laboratories will be able to concentrate on refining and improving the finishes that have been developed for today's fabrics."

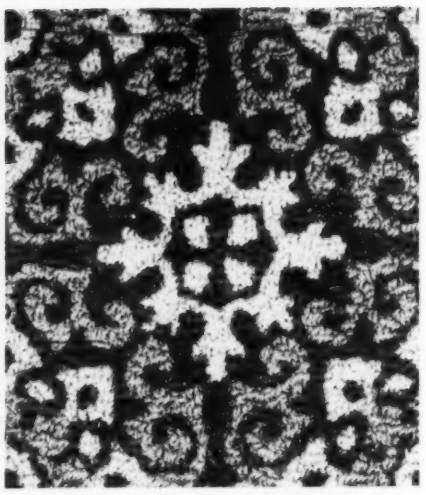
ERNEST J. CHORNYEI, PRESIDENT
BRADFORD DYEING ASSOC. (U.S.A.)

KNOLL'S L.A. SHOWROOMS

New Display Technique

A unique system of showing large prints is employed in this textile display by Knoll Associates, Inc. in their recently opened Los Angeles showroom.

Fabrics are shown on a series of ceiling-height, self-returning doors along one wall. One color of each print is mounted full length, succeeded by panels of smaller cuttings of the remaining colors, enabling the viewer to see the full sweep of the line, yet see each individual print fully.



AN INVESTMENT OF $1,000,000

Printed Carpet

Bigelow-Sanford has developed a new method for applying multi-colored patterns to broadloom carpets and rugs in a single operation. In the new method, the design is applied to undyed carpet by a precision forcing of the tufts into the shaped dye-wells of a pattern mold. Deep-penetrating dyes, regulated by control pumps, impregnate the tufts to the depth of the carpet's pile. The method is capable of creating multi-colored pattern with great clarity and definition in both cut and loop pile.

The first Bigelow products are called TUFT-DYED. They culminate more than three years of research and development, and represent an investment of more than one million dollars. Both the process and apparatus for making TUFT-DYED carpet are protected by United States and foreign patents.

Two New Non-Woven Fabrics

Kyrel, a new all-Dacron non-woven material manufactured for detail uses in interlinings and interfacings of women's garments, has been developed by the Kimberly-Stevens Corporation. Kimberly-Stevens Corporation is owned jointly by J. P. Stevens & Co., Inc. and Kimberly-Clark Corporation, the paper manufacturer. It is the youngest American producer of non-woven fabrics, founded in September, 1959.

The new non-woven product is all-Dacron and was developed through a thermoplastic bonding process. It gives shape without weight, has high strength and is quick drying. It is light in weight and sheer enough to be translucent, thus eliminating cast-off problems without the need for a wide color range of interfacings.

Fiberloc, another new fabric, is mechanically bonded for a wide variety of applications. It is being introduced by The Felters Company. Manufactured of man-made fibers, it is bonded by a technique which entirely eliminates the normal felting process. Fiberloc can be produced with any man-made fiber and is being made in Dacron, Orlon, nylon, viscose, acetate, Arnel, polypropylene, or in various combinations, in widths up to 108", and in thicknesses up to one inch.

Permeability is controlled in manufacturing, making Fiberloc an ideal material for filtration applications. When exceptional tensile strength is required, Fiberloc has a supporting center with which tensile strengths up to 1500 psi are obtained. It will withstand temperatures of up to 350 degrees.

The Challenge of the Man-Made Fibers

The man-made fiber producing industry, launched in the United States with a single fiber 50 years ago, now produces 12 fibers in 88 plants costing $1,881,210,000 to build and equip.

The industry employs 64,320 persons who received more than one-third of a billion dollars — $351,607,000 — in salaries and wages last year. Of these, 48,500 are production employees. The industry has an investment in plant and equipment of $38,788 per production worker.

Raw materials, supplies, fuel, utilities and transportation cost the industry $796,783,000 in 1959. Cellulose, derived from wood pulp and cotton linters, and chemicals were its major purchases, and cost $685,248,000; utility and fuel bills totaled $51,983,000, and haulage costs $59,552,000.

The United States man-made fiber producing industry leads all other nations in productive capacity. In 1959, it had 2,300 million pounds of capacity, or 29.1 percent of the 7,900 million pounds of world capacity (exclusive of Communist Europe for which complete data are not available).

These figures were collected in an industry-wide survey conducted by the Man-Made Fiber Producers Association.

The survey shows the South is the major producing area for man-made fibers. There are 61 plants in 35 communities in nine Southern states. The remaining 27 plants are located as follows: four Middle Atlantic states, 15 plants in 10 locations; three Central states, seven plants in five communities, and four New England states, five plants in as many localities. Sixty-seven of the 88 plants are located in municipalities of less than 40,000 population.

Man-made fiber production workers are the highest paid in the textile field, according to the survey. During January of last year, their average work week was 39.77 hours, for which they received an average of $87.70 or $2.205 per hour.

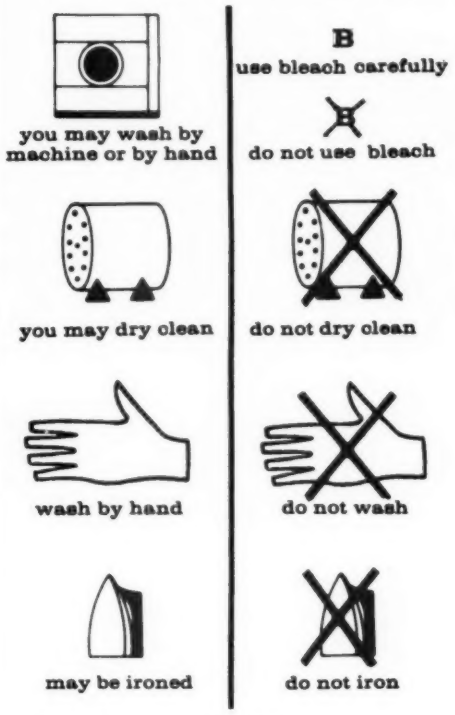
The Association now lists 69 fiber trademarks for the many types of cellulosic and non-cellulosic fibers manufactured under 10 generic names by the 14 members of the Man-Made Fiber Producers Association.

A Ceramic Fiber for Industry

Fiberfrax® ceramic fiber, a high temperature insulation developed by The Carborundum Co., was officially launched with a starting annual sales volume in excess of $1,000,000.

A mix of high grade alumina and silica sand is heated to 3900°F and poured in a molten stream the size of a lead pencil. The stream is struck with a blast of air or spun into fibers of varying lengths which look very much like white wool. The fibers are fabricated into over 40 forms such as blocks, sheets, paper, textiles, blankets, rope, castables and molded forms. The light, durable material withstands continuous operating temperatures up to 2300°F. Application areas range from standard furnace insulations to very complex heat shields for space age components. Uses also include combustion chamber linings for oil and gas fired furnaces, components for processing molten aluminum, industrial heat treating and brazing furnaces, high temperature gaskets and packing, missile and rocket applications.

NRMA's Sure Care Symbols



These symbols, designed for permanent attachment to textile products, were developed by the Technical Committee of the National Retail Merchants Association, under the direction of Ephraim Freedman, committee chairman and director of Macy's Bureau of Standards. The NRMA symbols will provide consumers with a quick and simple reference on whether and how to wash, iron or dry clean an item and may also replace the jungle of instruction tags now in use.

Ciba's New Blue

Alizarine Fast Blue RFE, a new bright reddish-blue acid dye suitable for dyeing and printing, has been introduced by the Ciba Company. The new color has excellent properties of light fastness and wet fastness on wool, silk and polyamide fibers, and has been found particularly effective for dyeing knitting yarns, dress materials and coatings.

Sanitary Shoe Lining

Pacifate, a new anti-microbial fabric treatment, developed by Pacific Mills, has been used in shoe linings to produce increased sanitary protection, comfort, and wear. One of the features of Pacifate is its inhibitive effect on problems created by foot perspiration. Protected linings aid in the control of "athlete's foot." Pacifate also retards shoe odor by controlling the bacterial decay in foot perspiration.

Quick Identification for Textile Yarns

Laminated plastic bobbin barrels available with various non-bleeding colors to permit quick identification of yarn are now being manufactured by Taylor Fibre Co., Norristown, Pa.

Use of the colored bobbin barrels permits workers in textile mills to quickly identify yarn by its weight, twist, number of strands, special treatments, plant where made, or any other pre-determined variable. This type of color coding eliminates the need to paint rings on bobbins for yarn identification.

Vertical Operation for Knit Fashions

Jonathan Logan, Inc., the country's largest manufacturer of women's dresses, is setting precedent for the industry with the installation of a complete spinning and dyeing process for the production of finished yarns for its knitted dresses. The move gives the company the first vertical process for the production of knitted dresses in this country by adding spinning and dyeing to the already established knitting process. The addition involves an outlay by the company of $1,200,000 in new equipment.

The new operation is expected to produce some 50 per cent of yarns currently required by Jonathan Logan for its knitted dress output. It is located in a 60,000-square-foot plant adjacent to the firm's 100,000-square-foot Butte Knitting Mills in Spartanburg, S. C.

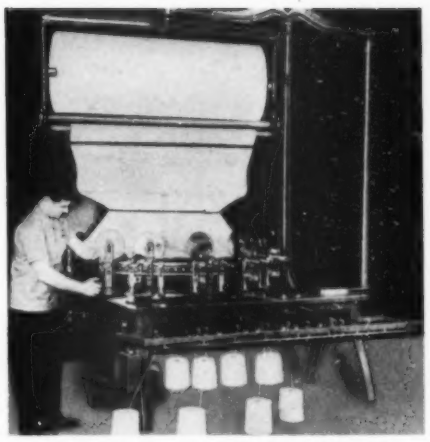
It was only last fall that Jonathan Logan cracked the European monopoly on knitted dresses in this country with a line of double knits designed to sell at 20 per cent below foreign imports. Consumer reaction to the line has been so enthusiastic that the company is now adding five electronically controlled machines for the production of full-fashion knits to its Spartanburg operation. This will mark the first time that full-fashion knitted dresses have ever been completely machine produced in the U.S. The machines, imported from England and West Germany, are the first of their kind to come off the assembly lines. They are capable of manufacturing 16 different dress styles simultaneously without a human hand touching the operation.

Solution for Puckering

SOLVES PUCKERING

The problem of seam puckering has been resolved through the introduction by Coats & Clark of its "Taslan" textured nylon sewing thread, especially suitable for use with fabrics of man-made fibers.

Because it is of *textured* nylon, the new thread adds ease of handling (sewing ease) to nylon's strength, stability and abrasion resistance. Machine or hand stitching with "Taslan" textured nylon thread produces a strong, smooth and durable seam.



TWELVE FOOT WIDE CARPET

Knitted Carpet 15-Feet Wide

Twelve foot wide carpet scrim is now being circular knit with non-stretch paper yarn on this new 54" cylinder diameter circular knitting machine recently introduced by Tompkins Bros. Co. of Syracuse, N. Y. A 70" cylinder diameter model is producing fifteen foot width carpet, carpet backing and carpet scrim. Both machines use a construction similar to heavy fabric knitting, with loops tied down to the outside of the mesh or basic webb of the fabric.

Hypalon Coated Nylon for Canoes

A joint development by the Alden Rubber Co. and the Webb Mfg. Co., both of Philadelphia, has resulted in the introduction of Hypalon coated nylon as a covering for canoes. The new cloth has the advantages of speedy application and high resistance to abrasion. Backed with a Neoprene coating, it is completely waterproof and strongly resistant to mildew and rot. A canoe covered with this fabric is about eight pounds lighter than one covered with canvas.

Performance Plus Aesthetics

"We should now be emerging from this first phase of fiber and fabric performance development to a new phase with emphasis on the development of aesthetics in fabrics. There must now be an inspired effort and investment in sophistication of weave, texture and finish. Consumers read labels and probably understand them better than we think but they are still moved mainly by the look and touch of fabric. We have reached a plateau where performance alone is not enough. A high fidelity phonograph set and good records improve sound, but the music must have good lyrics, verse and orchestration to excite the record buyer. Performance and function are only part of the value of fabrics; they don't express the personality that is attained by imaginative construction, design and beauty of texture and touch."

ABBOTT COPELAND, V.P.
UNITED MERCHANTS & MFGRS.
BEFORE A.A.T.T. MEETING

Cotton Imports from Japan Below 1960 Quota

U. S. imports of Japanese cotton fabrics during 1960 were substantially under the annual export quota negotiated between the Japanese and the U. S. government. According to the Association of Japanese Textile Imports, Inc., the inability of the Japanese textile industry to fill its self-imposed quotas reflects four factors:

1. The fear of domestic importers (now removed) that an 8 cent per pound duty would be imposed under Section 22 of the Agricultural Adjustment Act.

2. An improvement in the competitive position of domestic cotton fabrics due to higher prices of Japanese made goods and lower prices of U. S. made textiles.

3. Increased competition from low-priced textile imports coming into the U. S. from Spain, Portugal, India and Pakistan.

4. Technical problems developed in allocating quotas to individual Japanese manufacturers. It is estimated that roughly 90 million square yards of Japanese cotton fabrics were imported into the U. S. in 1960. This is about 80 per cent of the actual quota of 113 million square yards set by the Japanese government sponsored Japan Textile Export Council. In 1959, over 102 million square yards, or nearly 91 per cent of the quota entered the U. S.

SNEERS AT SEAGULLS

New Dynel Boat Canvas

Promising double the life expectancy of conventional canvas, Rayntyte fabric has been introduced as a protective boat covering. The new cloth is made from Union Carbide's Dynel modacrylic fiber and is produced by The Manart Textile Co. Rayntite is water-repellent, mildew-proof and has a six-year life expectancy. It will not shrink or stretch, resists wrinkling, will not support combustion and withstands long exposure to sunlight without fading. Most important, it successfully resists the erosive effects of the acid in seagull droppings and the nature of its impregnated finish allows the free passage of air through the weave.

SOFT WATER

HARD WATER

Why Soft Water?

Micro-photograph of cotton fabrics shows one reason *why!* Cotton above has been laundered in mild soap and soft water, and emerges fresh and clean with no sticky specks of hardness deposits. The material below was washed with hard water. Hardness minerals have combined with soap and formed insoluble deposits that result in stiff, scratchy fabrics, and actually weaken delicate fibers.

Zantrel Pricing

Hartford Fibres' new Zantrel Polynosic staple fiber, now manufactured at Rocky Hill, Connecticut, will be priced as follows: 1.5 denier — 42¢ per lb., and 1.0 denier — 45¢.

The Challenge to Marketing

"In our mills, spindle speeds have risen from 10,000 to 13,000 r.p.m. in five years. Drawing frame speeds have moved from 200 up to 750 feet per minute since 1954 and roving frame speeds have skyrocketed from 550 to 1,200 revolutions per minute on the big 14 by 7 package. Loom speeds in 1930 were 140 to 150 picks per minute. In 1960, they were 180 to 200 and as high as 225 picks per minute. The shuttleless loom works at 230 to 260 picks per minute. Our combers, twenty years ago, processed ten pounds per hour. Now they process 25. Loom beams are twice to three times as large. Warp bobbins carry three times as much yarn as a few years ago."

J. M. CHEATHAM, PRESIDENT
AMER. COTTON MFGRS. INST.
BEFORE A.A.T.C. MEETING

Hot Textiles

FOR SPACE CRAFT
RE-ENTERING EARTH'S ATMOSPHERE

Production materials made today are more than adequate to provide protection against high temperatures generated by orbiting vehicles during re-entry into earth's atmosphere.

This is the conclusion of two engineers at Goodyear Aircraft Corporation, Akron, Ohio, J. T. Harris and D. M. Marco, who conducted more than 200 tests of heat-resistant coating for fabrics. Their tests were based on the following assumptions:

1. If the re-entry is started at a sufficiently high altitude, temperatures will be lower.

2. A large body will slow down faster at a higher altitude than will a small body, thus generating less heat.

3. To get a large body into orbit with present boosters, the body must be flexible (*therefore a fabric*), packaged on earth and inflated into shape after reaching orbit.

4. If the temperature is controlled so that it does not exceed 1500 degrees F, a finely woven metal alloy will maintain its integrity.

5. Since, in this form, the woven metal would be porous to some degree, as would any woven material, a coating would be required to act as a gas barrier when the structure is pressure stabilized, or as an airflow barrier when the skin is stabilized.

The engineering problem, then, was to find a coating that would withstand aerodynamic shear forces, maintain integrity to 1500 degrees, be extremely flexible prior to exposure to maximum temperature and be compatible with the basic material of the fabric.

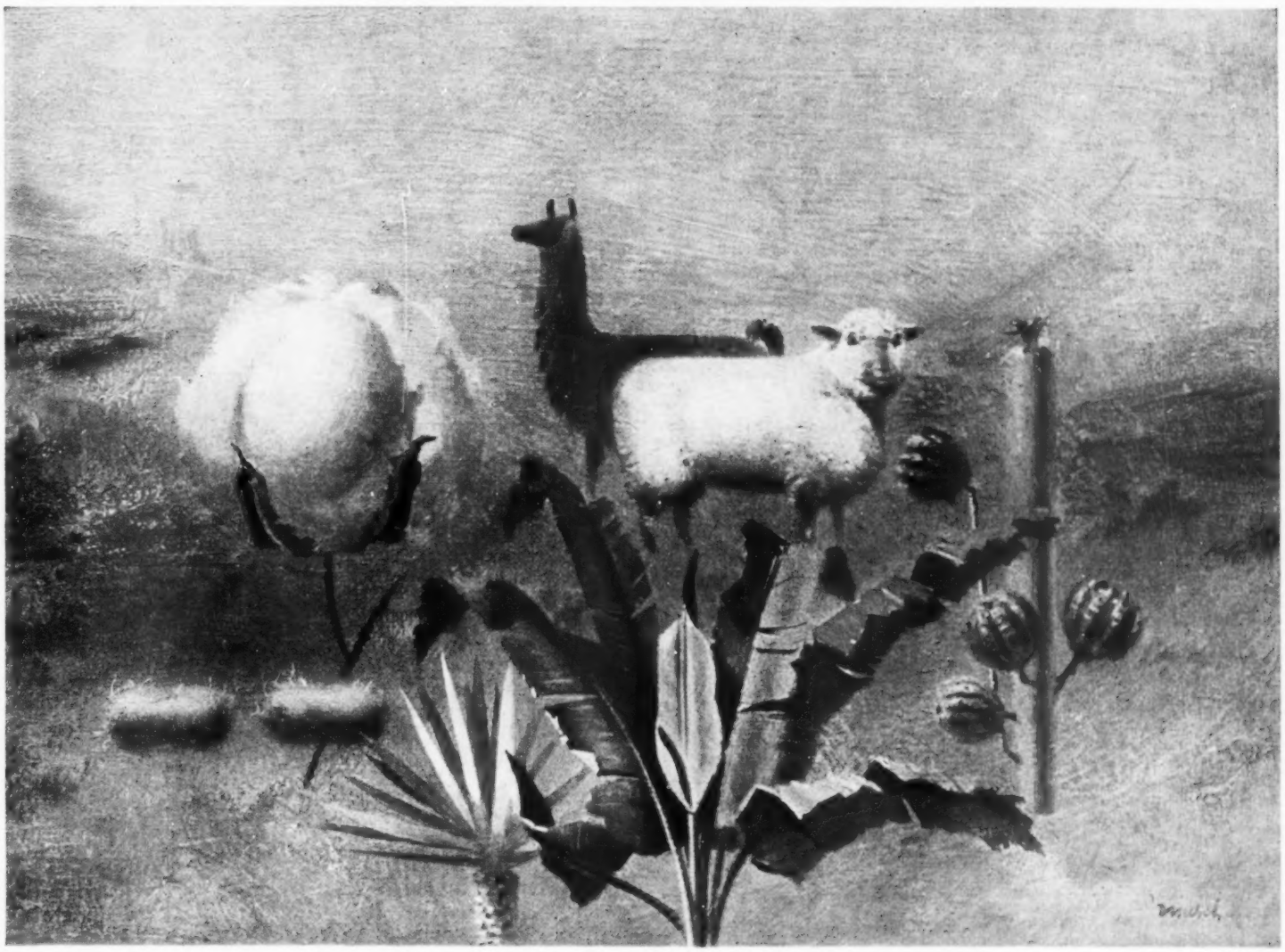
It having been determined that an elastomeric coating material would be required, 116 specimens were screened by casting specimen buttons and heating them to nearly 1500 degrees in near-complete absence of air. Upon examination, none of the materials, in essence, were completely satisfactory, so the program was expanded to solution-type materials.

Approximately 130 formulations were examined, out of which came two coatings that seem to have all the required properties. Both are a mixture of S2077 and a glass enamel.

Harris reported that apparently there is a change in the coating material at about 1100 degrees, when the silicone elastomers break down and the additives begin to function as the gas barrier. At 1400 degrees, apparently, the additives fuse.

Spreading the coatings on samples of the woven metal, the specimens were subjected to a number of tests simulating conditions that will occur during re-entry. Included were tests for permeability, resistance to hot gas flow, and resistance to exposure to high vacuum and ultraviolet radiation. In addition, tests were conducted to determine the emissivity of the coating material and basic fabric combination as a function of temperature.

Goodyear's experience with coated fabrics for airborne applications goes back a half century to when the company made free balloons. Rigid and non-rigid airships and aircraft have been built of fabrics, and current studies are directed toward fabrics as suitable material for space ships, orbiting satellites and solar heat collectors, among other uses.



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The ILLUSTRATED AF Encyclopedia of Textiles

Compiled and edited by the Editors of American Fabrics Magazine, the "American Fabrics" (AF) Encyclopedia of Textiles has been brilliantly conceived to answer the long-felt need for a *single-volume* source book which would offer a complete and practical coverage of the *entire textile field*. Here, between two covers, are 700 pages of authoritative information presented in such a way as to make this a standard reference work for active day-to-day use by all people who deal with fiber and fabric products.

AUTHORITIES in various branches of the fiber and fabric industry are unanimous in agreeing that this book represents a milestone in textile publishing. On the editorial side, the vast body of material is presented with great thoroughness yet with a conciseness which makes it easy to read and easy to absorb. On the technical side, each page is both authoritative and up-to-date, since every phase of the work was prepared under the guidance of experts in special areas of textile knowledge. The visual presentation of each section is unique in the field, following the dramatic methods of presentation pioneered by American Fabrics Magazine during its 15 years of publication. Over a thousand illustrations in black and white and 16 pages in full color, supplement the text with the exciting story of textiles and all its processes.

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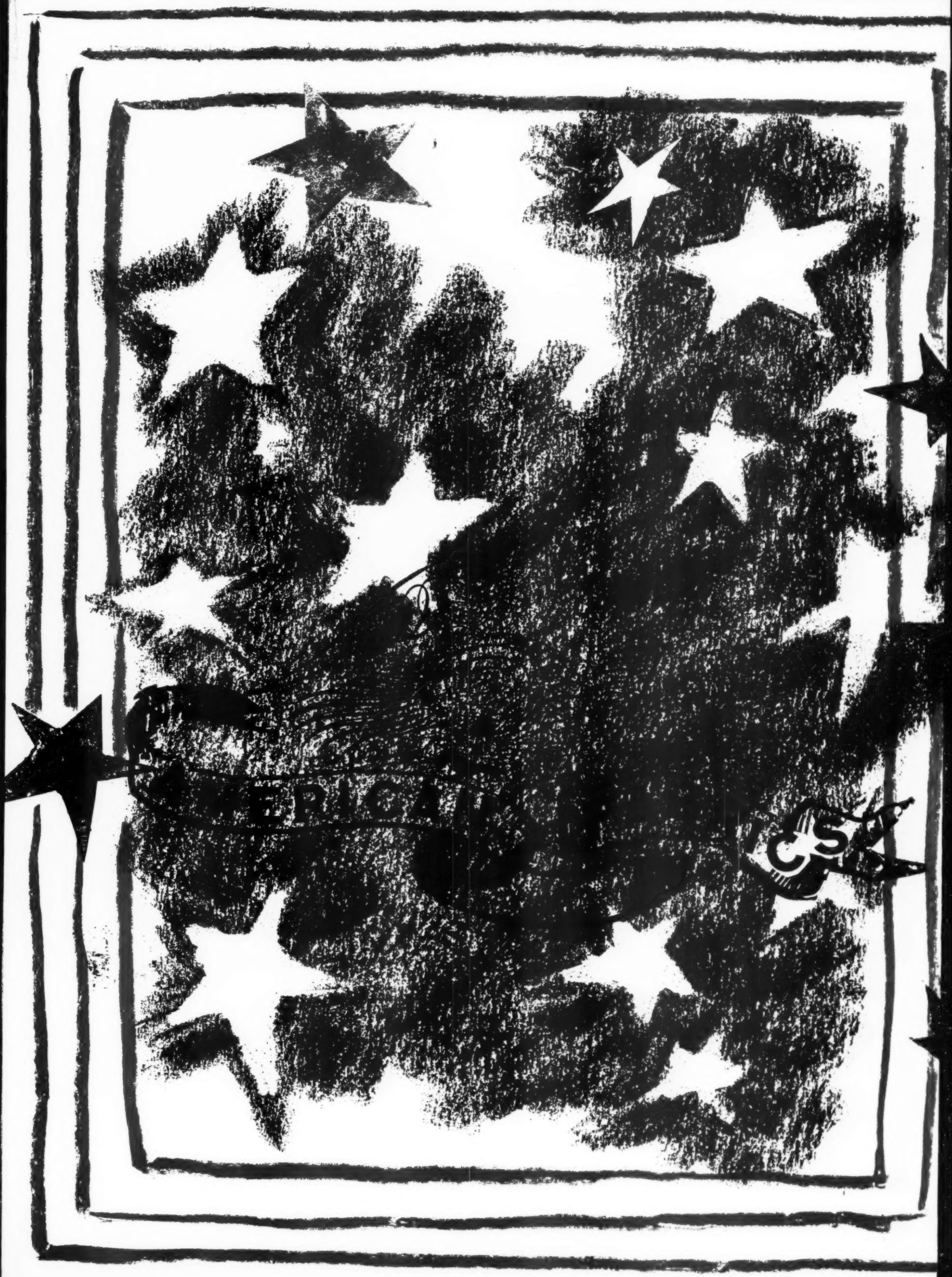
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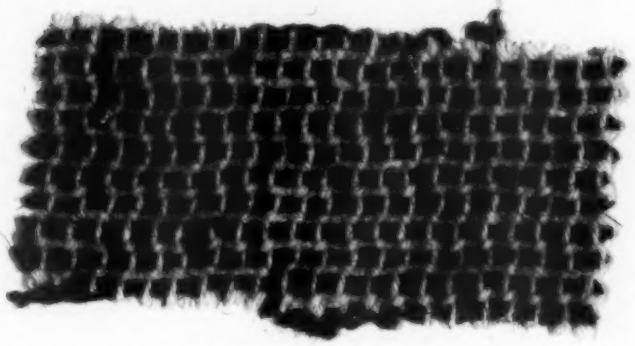
DIRECTIONS

Important fabric, fashion and color directions for Spring, 1962



FABRIC BY ANGLO FABRICS

DIRECTION NUMBER 1

Cool Effects in Woolens

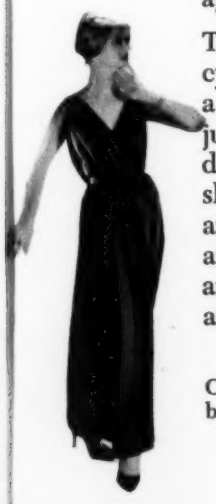
Taking a rather belated recognition of the needs of our travel age, fashion woolens for next year are lacier, airier and lighter than ever before, without sacrificing surface interest. It is a much needed development. The people who wear fashion woolens have long favored lighter weight apparel but, at the same time, they seek texture and weave effects which are intriguing and pleasing to a sensitive palate. A new group of woolens (one example of which is shown here) illustrates this tendency very well. Note that the construction is porous and airy yet its surface is textured, interesting and colorful. Its hand and weight are light, soft, firm and pleasant. This is a new direction which is part of the decade-long movement away from the heavy, hot and dense woolens. Note, too, that the use of colored nubs add interest and flavor to the lattice-like leno weave.

DIRECTION NUMBER 2

Ubiquitous Crepe – A Fashion Must

Past issues of American Fabrics have pointed up the growing fashion importance of crepe. Like the proverbial cloud the size of a man's hand on the horizon, crepe began as a small note in the Paris collections over a year ago. Soon it will be dominating the market.

The inevitability of a crepe revival is forecast by a cyclic swing to the fashions of the 30's which call for a fluid silhouette. Rarely do we see such a happy conjunction of a fabric being perfectly adapted to a fashion direction. Crepes are basic to the fashion demand for slinky, feminine clothes. Please remember that crepes are not confined to a single fiber or a single weave. There are many types of crepe weaves and many types of yarns and fibers which can be used – silk, wool, acetate, rayon and blends. You can call your shots as long as it's crepe.

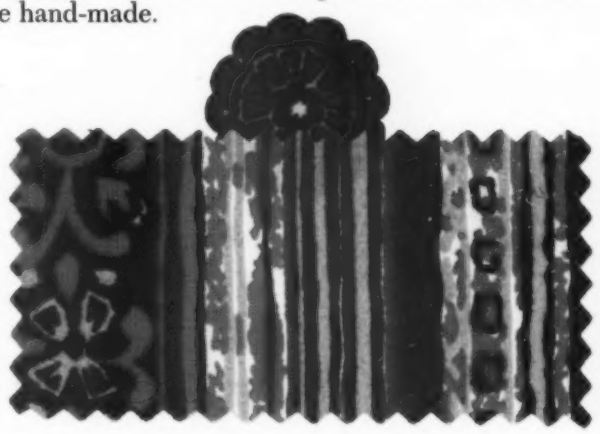


Ceil Chapman's version of a Celanese acetate crepe gown by Adrian for Loretta Young in "The Perfect Marriage."

DIRECTION NUMBER 3

The Indian Handicraft Look

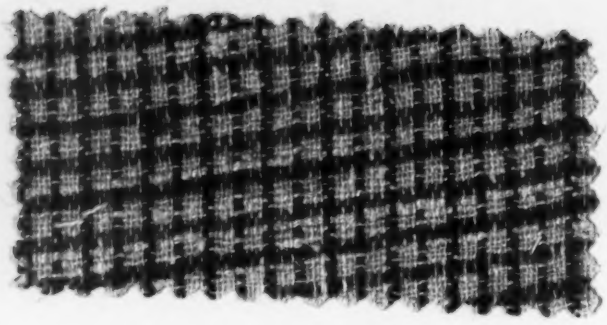
Ever since the Museum of Modern Art's 1956 show on the Textiles and Ornaments of India, the eyes of textile and fashion designers have been opened to the deep creative well of Indian design and artistry. Over the centuries the folkcrafts and unsung workmen and designers of the Indian villages have produced an astonishing output of inspired and colorful ideas in almost every field of handicraft. This wealth of ideas has not been lost on some of our more alert designers who have understood that in our machine civilization, people have a need for the natural and spontaneous inexactitude of the hand-made.



FABRIC BY CONCORD TEXTILES

To meet this very real but often unexpressed hunger, the Indian approach to design can be of inestimable help. In both printed and woven fabrics, Indian prototypes are numerous. While our mills have attempted to duplicate the hand spun and the hand woven effects of Indian silks and cottons, they have been rather restricted. On the other hand, in the print field our designers have been able to achieve the loose, natural and spontaneous effects which are typical of the Indian prints. One of our best textile designers, Alice Papazian of Concord Textiles, has taken the lead in trail-blazing the free, spontaneous approach to print designs. One of her newest patterns is shown here. It is very close both in color and form to the centuries' old Indian source. Keep in mind, too, that our public, through the success of India Madras, has responded to the appeal of the imperfect, the loose and inexact.

A further demonstration of the fashion potential in Indian handloomed fabrics will be found on page 11.



FABRIC BY RIA HERLINGER

DIRECTION NUMBER 4

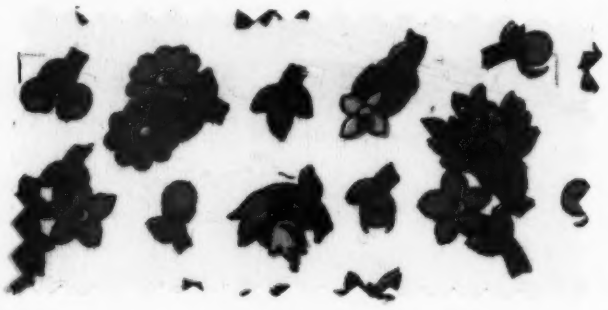
Light Ground Plaids Plus Flag Colors

The red-white-and-blue color scheme is a growing factor on the fashion scene and its importance will undoubtedly increase during the coming seasons. So obvious a color combination is a challenge to the designer. To bring it off successfully calls for both sophistication and good taste or it may end up looking banal. We believe the example shown here is a most successful approach and takes on fresh meaning because it combines the flag colors with another important fashion direction – the light-ground, textured plaid. Clear-cut, plaids in all sizes on white or off-white grounds are due for important fashion promotion. Add to this the interesting surface texture and dry hand of the fabric swatched here. It is achieved with a blend of worsted and tussah silk yarns.

DIRECTION NUMBER 6

Old Fashioned Challis Look in Cottons

The miniature floral print swatched here represents a revival of the small-scaled wool challis print formerly associated with such names as Botany and Liberty. The difference is that this fine, sheer cloth is made of combed cotton. It retains the look and even the hand of wool challis but it has the advantage of lower price. There has been a growing interest in challis during the past few seasons. It lends itself beautifully to the "old fashioned" and "sweet" print shown here. This type of pattern takes on new importance and timeliness since it stems directly from the miniature florals which were popular in America a century ago. Americana is a mounting influence on the American fashion scene and miniature challis prints like this can be expected to play an increasingly important fashion role.

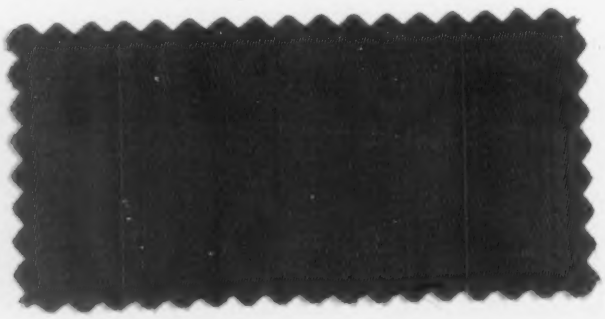


FABRIC BY CORTLEY

DIRECTION NUMBER 5

Gabardine – the Return of a Classic

The return of gabardine has been in the making for some time now and is a logical development timed for the return of another classic – the tailored suit – which will take on growing importance during the coming seasons. Several versions of the classic gabardine weave have already appeared in the market and more are sure to follow. Of the current crop, one that holds special promise is the Dacron and cotton blend swatched here. It drapes and tailors beautifully, has a luxurious sheen, a full-bodied hand, and is, of course, washable. It is available in a full, high-fashion range of colors.

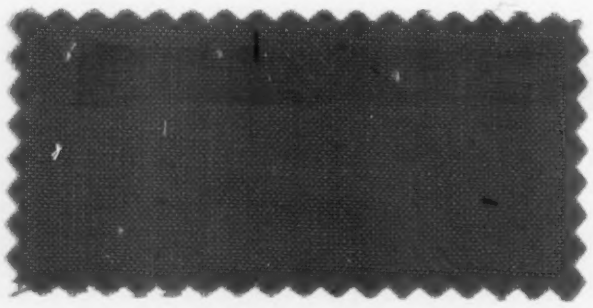


FABRIC BY KLOPMAN MILLS

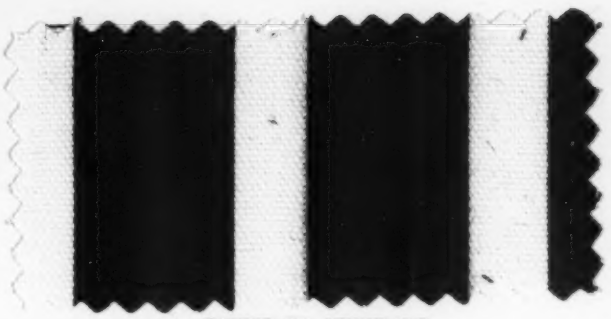
DIRECTION NUMBER 7

Oxford Plus Wash-Wear for Fashion

The traditional men's shirting oxford takes on a new fashion dimension in the fabric swatched here. This is a basic cloth, a perennial favorite in the men's field, which is opening up new markets for fashion exploitation through the use of color, fiber blend and improved construction. It is a blend of Dacron and cotton which has excellent resistance to pilling and wrinkling, is completely wash-wear and has a fine crisp hand. Perhaps most important from the point of view of the women's market is the range of twenty fashion colorings in which the cloth is dyed.



FABRIC BY KLOPMAN MILLS



FABRIC BY AVONDALE

DIRECTION NUMBER 8

Duck for Sportswear

There will be plenty of non-feathered duck worn on the beaches and boats for the next few seasons. Duck is an ideal and classic outdoor sportswear fabric which has proved itself over and over again. It is equally effective either plain or printed and one of the important fashion directions for 1962 is the red-white-and-blue print. The example shown here illustrates how fresh and new-looking a red-white-and-blue print can be.

FABRIC BY WAMSUTTA

DIRECTION NUMBER 9

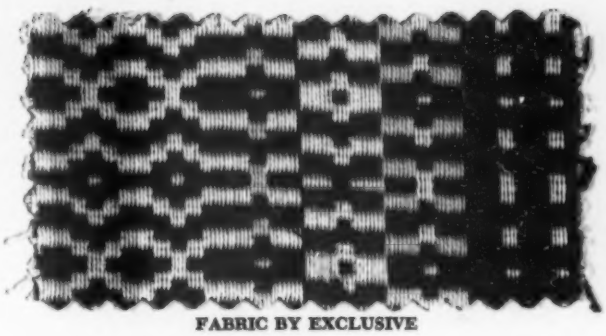
Cottons for Fall with "Brocade" Look

The dobby weave, all-cotton fabric shown here reveals a successful attempt to break the seasonal barrier which has arbitrarily kept fashion cottons in the summer category. Cottons, in heavier weights and in dobby constructions which strive for the effect of a jacquard brocade, can achieve a look of elegance which makes them adaptable to a wide range of women's and children's fall fashions. There is a growing acceptance of this approach to cotton styling and the fabric swatched here is an excellent example of the trend. It has an easy-care finish, is woven 45" wide and is dyed in nine fashion colors, including "winter white."

DIRECTION NUMBER 10

The Ecru Ground Instead of White

A strange alchemy in fabric designing has been discovered by a number of our avant garde stylists. By utilizing an ecru, beige or parchment-colored background, an effect is achieved which transforms the fabric. It adds a new dimension of depth and a subtle elegance which a pure white background seems to miss. Aided by the interest in nostalgic and Early American provincial prints, the ecru ground is bound to grow in importance. The difference is a subtle one but it is very much in keeping with the overall fabric-fashion trend towards understatement.



FABRIC BY EXCLUSIVE

DIRECTION NUMBER 11

The Peasant Influence Grows

The influence of peasant handicrafts grows more important with every fashion season. An example of this direction is seen in the gay, colorful woven cotton we show here. The idea came from a Portuguese blanket which an American stylist saw and was delighted with. With ingenious adaptation of the handwoven version, the idea has been duplicated on modern machinery and made available for broader markets. Note that the fabric has a primitive type of weave and meets the demand for heavy woven cottons so wanted for women's sport coats, suits and colorful outerwear generally. This is an effective job of interpretation in styling, coloring and weaving with an eye towards a specific market.

A Note on 1962 Color Trend ....
Look for the Bright VIBRANT Colors to continue to sell strongly for next year. Be sure, too, to supplement these with the "NO" shades, the BONE, CLAY and SAND shades (C.C.)

DIRECTION NUMBER 12

Emergence of the No-Colors

An inevitable accompaniment to the continuing explosion of color will be the emergence of a supplementary demand for the colorless or *no color* shades. These provide an occasional welcome contrast to the predominant vibrant and clear oranges, apricots, corals, limes and blues. Among the "no" shades are the bamboo, bone, ivory tea and others. All of these "no" colors have the quality known as *shibui*, a quiet, understated and subtle elegance. One of the most interesting and certainly one of the newest of these colors is a "wet clay" which one of the major textile houses has included in its Cotton Cay Collection for 1962. This is a shade which fits the outdoor sportswear picture *particularly well.* It is offbeat and very flattering with sun-tanned skin. Wet-clay is a high-fashion shade which bears watching carefully.

FABRIC BY PEPPERELL

Frank Weinstein of Concord in a stretch gab suit – Helanca nylon, Acrilan & rayon.

S-T-R-E-T-C-H

DIRECTION NUMBER 13

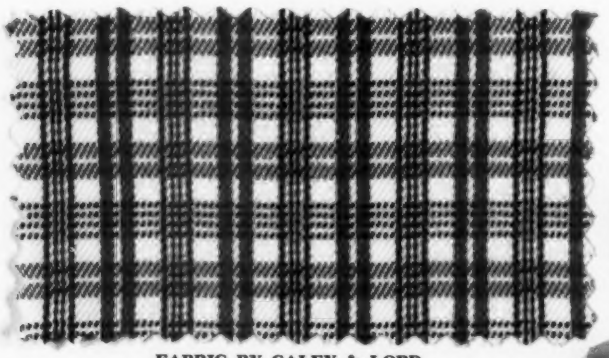
Stretch.....Stretch.....Stretch!

The fashion excitement generated by Pucci with his silk stretch fabrics was recorded in the Spring, 1960 issue of AF (No. 49). As we predicted at that time, stretch fabrics have now zoomed into the best seller ranks. The vogue for stretch has invaded every nook and cranny of the fabric field and will obviously be with use for quite a "stretch."

In the face of such palpable success it may seem Cassandra-like to sound a note of warning but, as with all sudden success stories, we run the danger of over-doing it. A stretch fabric is only as good as its performance and

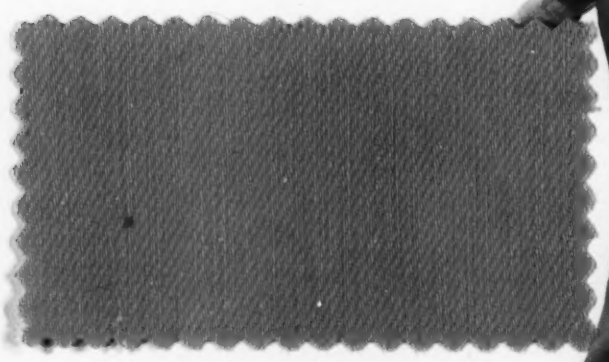
An early stretch fabric worn by John L. Sullivan.

YARN-DYE STRETCH



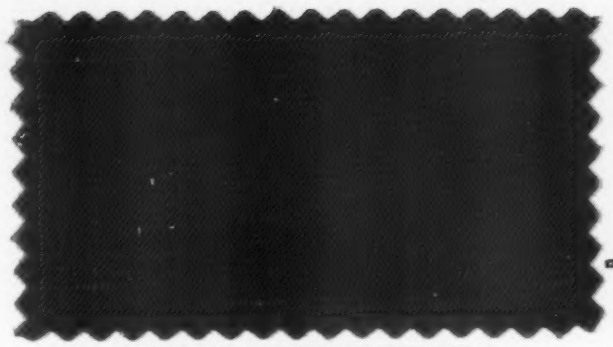
FABRIC BY GALEY & LORD

DENIM STRETCH



FABRIC BY CONE MILLS

A modern stretch fabric for small fry by Burlington in a Joan Bellew design for Kate Greenaway.



SHANTUNG FACED STRETCH

FABRIC BY JACQUES MAISCH INC.

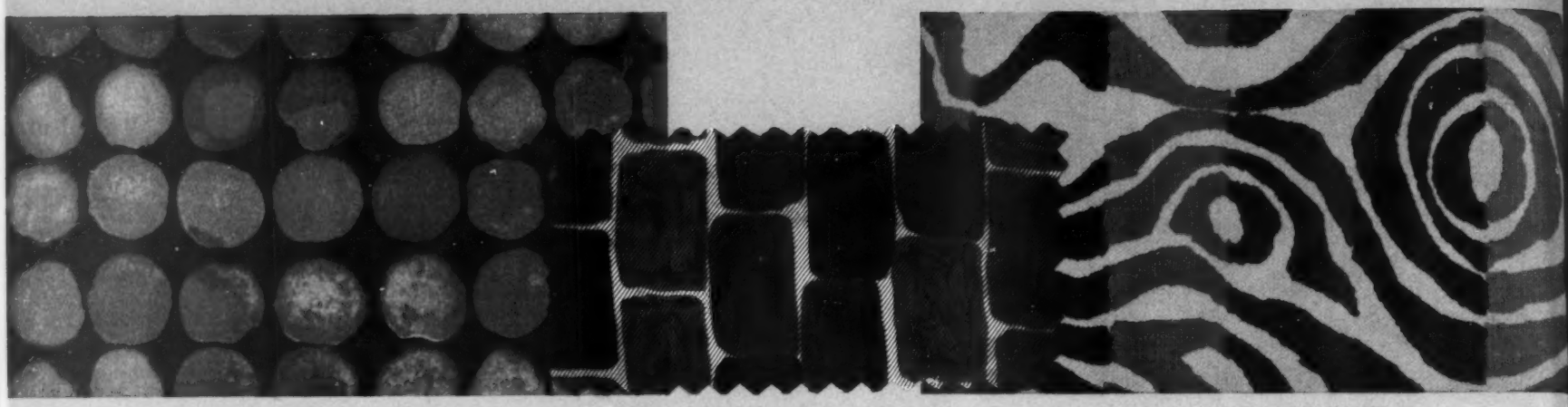
its performance is only as good as its construction. Making a good stretch fabric is nothing like the simple process of weaving an 80-square. It takes know-how of a high order. Depending on the end use, for instance, you must know whether to emphasize the stretch factor in the warp or in the filling, or whether a two-way stretch is required. Above all stands the question of where and when to use a stretch fabric. Does it have a real function where it is used or is it merely used to ride the bandwagon?

With the above thoughts in mind, we present four fabrics which we feel have a legitimate place in today's fashion market. Each meets a specific need and meets this need both technically and aesthetically. The lace stretch is made of 100% nylon for swimwear. The stretch denim adds a new dimension to a classic fabric with many end uses in sportswear. It has a cotton warp and a nylon filling. Likewise the miniature white-ground yarn dyed plaid which is designed for swimwear and sportswear in both the men's and women's fields. The shantung-faced fabric is specifically designed for stretch pants. It is a blend of 45% Helanca nylon and 55% Eastman thick-and-thin acetate yarns, and is a considerable achievement in weaving skill.

LACE STRETCH

FABRIC BY LOWENSTEIN

A lithe jumpsuit in Burlington's frosty white stretch fabric. By Perfect Negligee.



LOOSE GEOMETRIC BY LOWENSTEIN GEOMETRIC TEXTURE BY LOOMSKILL ABSTRACT OMBRE BY CONCORD

DIRECTION NUMBER 14

The Print Picture for 1962

1962 promises to be a vintage year for prints. Mills and converters must face the fact that we're due for an era of more and more prints. Gone are the simple days when a mill could run plain colors by the mile. Today the consumer has a growing hunger for decoration and in textiles this need is well satisfied through prints. Whether we like it or not, it is no longer possible to satisfy this need by decoration achieved through intricate weaving alone. More and more the burden of success or failure with a line depends on the talents of designer and colorist who can adorn plain surfaces with exciting print ideas.

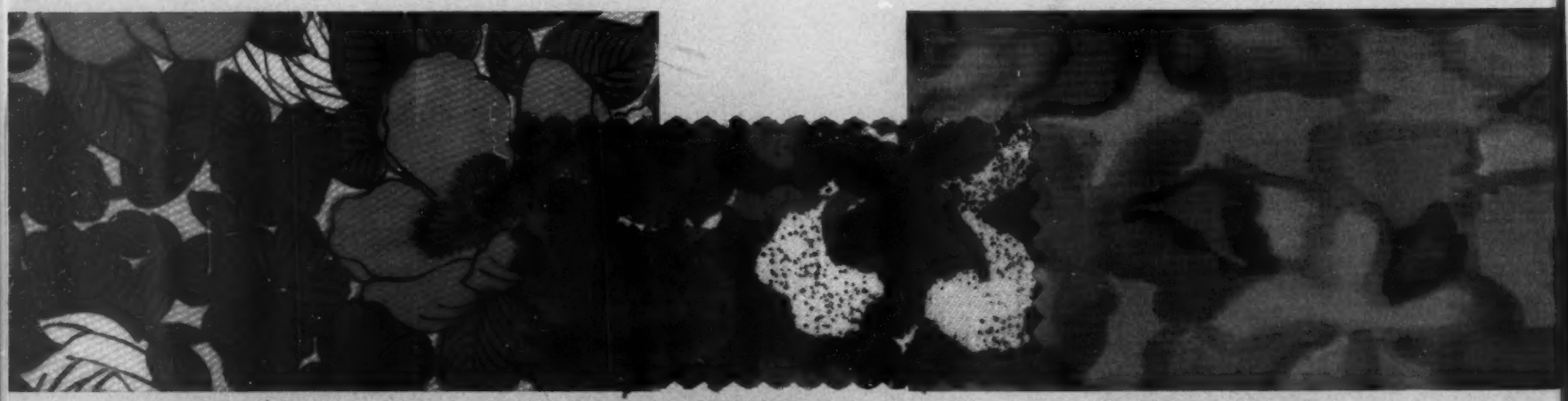
The directions for 1962 take certain definite turns. Look for the following major classifications to lead the fashion parade:

ABSTRACT GEOMETRICS. These can best be described as loosely handled versions of dots, squares, oblongs, triangles and other basic geometric forms.

FLORALS — ABSTRACT & REALISTIC. Beautiful florals will always find a market and the tendencies for 1962 fall into three main classes.

1. All-over flower designs which are new only in coloring.
2. Flat flower prints influenced by the abstract, two-dimensional approach of the modern painters.
3. Finely etched "pretty" flowers drawn with a realistic technique.

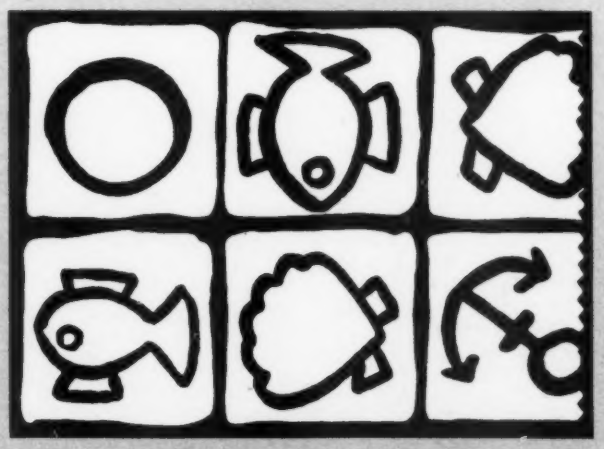
CONVERSATION PIECES. The growing popularity of the overblouse (worn with pants and shorts) and the adaptation of the Pucci-type print to the volume market places the fashion spotlight squarely on conversation piece prints. You can expect to see many more of these tastefully executed for 1962. The designs vary from every type of sport subject, to whimsey and fantasy.



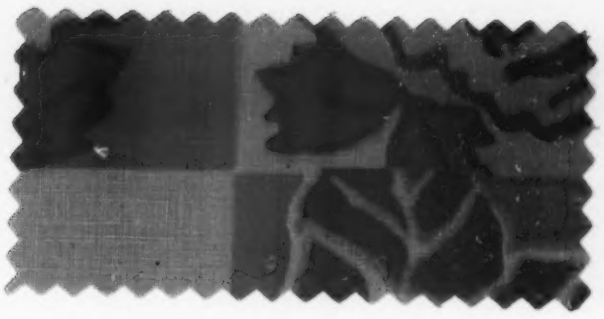
ETCHED FLORAL BY LOOMSKILL ABSTRACT FLORAL BY SIGNATURE FABRICS FLAT FLORAL BY CONCORD

CONVERSATION PRINT BY CONE MILLS

CONVERSATION PRINT BY CONE MILLS



CONVERSATION PRINT BY CONCORD



FABRIC BY ROBARRE

DIRECTION NUMBER 15

Art Nouveau Gathers Momentum

The revival of Art Nouveau was heralded in AF as long ago as our Spring, 1960 issue (#49) when Liberty of London and Fontana of Rome joined forces to create an important fashion desgin trend. Since Liberty's first showings – based on its original block prints from the early 1900's – there has been a steady surge of interest in this design direction both for apparel and for home furnishings fabrics. As was to be expected, the current versions of Art Nouveau prints have veered away from the original pattern work and have tried to catch the distinctive flavor of the movement rather than its literal details. The flat, floral forms and the outlined figures have been variously used to create designs which are contemporary in feeling and which lend themselves to a sophisticated fashion look. A good example of this print direction in the apparel field is the all-cotton fabric swatched here.

DIRECTION NUMBER 16

Americana Prints Adapted with Humor

That early American design can be a fresh source of inspiration for modern prints is well demonstrated in the all-cotton fabric shown here. The concept of the design, the individual motifs and the color approach are all derived from printed cloths which were popular in this country over a century ago. Yet the overall impression of this print is modern. The gay, humorous and somewhat "primitive" treatment catches the spirit of Americana without giving it the documentary quality we usually associate with such designs.

FABRIC BY TIGER FABRICS

Above are two "Island" prints from Greeff's "Trade Winds" collection. *Maori* (left) is taken from the ceremonial robes of the Maoris in New Zealand. *Bali* (right) is inspired by the exotic blooms of this most romantic of tropical isles. It uses richly blended tropical colors.

DIRECTION NUMBER 17

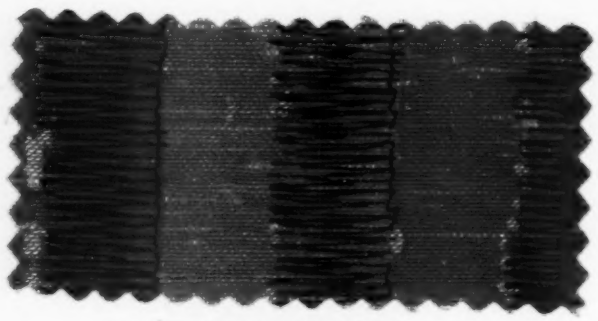
Island Influence in Furnishing Prints

The interest in more covered patterns and stronger colors for home furnishing fabrics, finds a natural expression in designs inspired by the South Sea Islands with their rich decorative traditions. An outstanding example of this trend is the "Trade Winds" print collection from Greeff Fabrics. It includes designs inspired in both color and motif by the cultures of Bali, Tahiti, the Polynesians, New Zealand and Java. They have a fresh, avant garde look. Typical of the group are the prints shown below.

DIRECTION NUMBER 18

Shift to Strong Color in Draperies

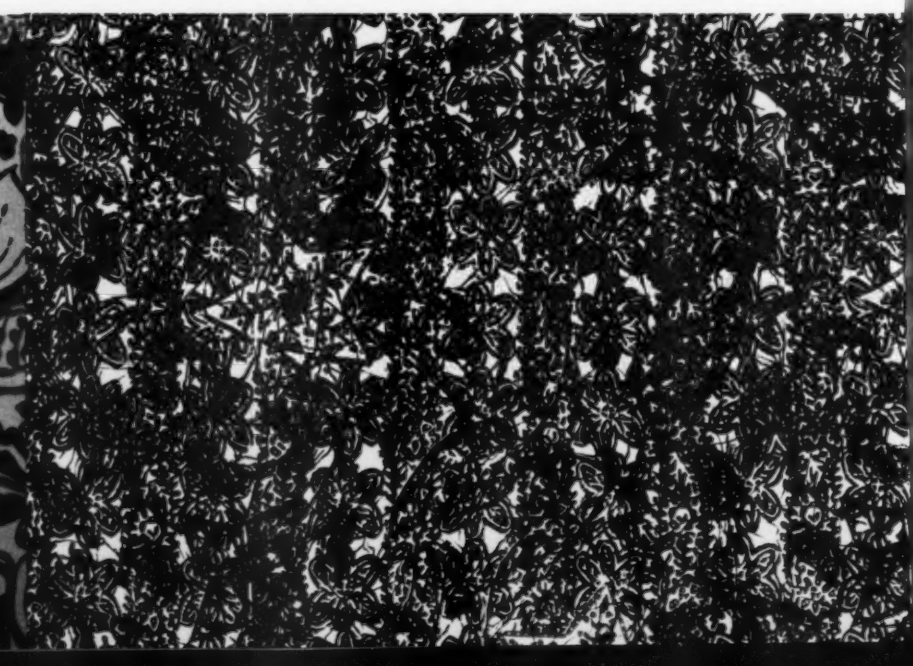
In the volume drapery fabrics market we note the beginnings of a shift to stronger colors and greater pattern coverage. This represents a distinct change from the open design and the restrained color treatment which has been in the ascendancy. The subtle color palette of the recent past is giving way to a brilliant range of colors which includes such shades as rose, hot pink, cerise, grape, blues of many hues, purple, strong yellow and chartreuse. This is a logical development because women have come to accept and enjoy such colors in their clothes and are ready for them in their homes.



FABRIC BY COVINGTON

Up to now drapery designs have tended to be sparse and widely spaced but they are beginning to show much more coverage of the ground which achieves an overall textural effect. Stripes of all types are an important factor in this direction. Representative of this trend on its various levels is the fabric swatched here. It is a vertical stripe in five strong colorways, printed on antique satin made with Celanese rayon and acetate fibers.

Two more prints in the Greeff collection are *Mango Flowers* (left) and *Tahiti* (right), a faithful reproduction of a Tahitian wood block design.



Hathaway's Ellerton Jette is shown with Indian village weavers against a background of white *Khadi* cloth. This is a lovable cotton fabric whose handspun and handwoven texture gives it great fashion potential in America.

The important and growing trend to the handicraft look in textiles is given new impetus by the exciting collection of Indian handloomed and hand-printed fabrics brought here for a fabric exhibition by Hathaway Shirt Co.

Inspiration from India's Handlooms

INDIA HAS ALWAYS been world famous for its handweaving, for the beauty and brilliance of its textiles. Before the birth of Christ, its Dacca muslins, produced entirely by hand, were so fine that one pound of cotton made over 250 miles of yarn and the resulting fabrics were so gossamer thin that when spread over the grass they were almost invisible.

Today the apparel markets of America know India chiefly for its madras but the village weaving industries in that vast land involve some 10 million people and the variety and beauty of their products is perhaps unequalled by any other country in the world.

It was the impact of this rich and marvellously varied textile culture which so impressed the well known men's wear stylist Ellerton Jette of Hathaway on a recent research trip to India. Some of the results of his journey are shown on these pages. With an unerring sense of fashion Mr. Jette has brought back one of the finest collections of Indian handloom fabrics ever shown in this country. They are now on display at Hathaway House in New York and many of the fabrics have been incorporated into the new Hathaway line of shirts. They will undoubtedly have a far-reaching influence in both the men's and women's apparel field for they tap an incredibly rich vein of textile design inspiration and they carry the handicraft look to a new peak of luxury, sophistication and color excitement.

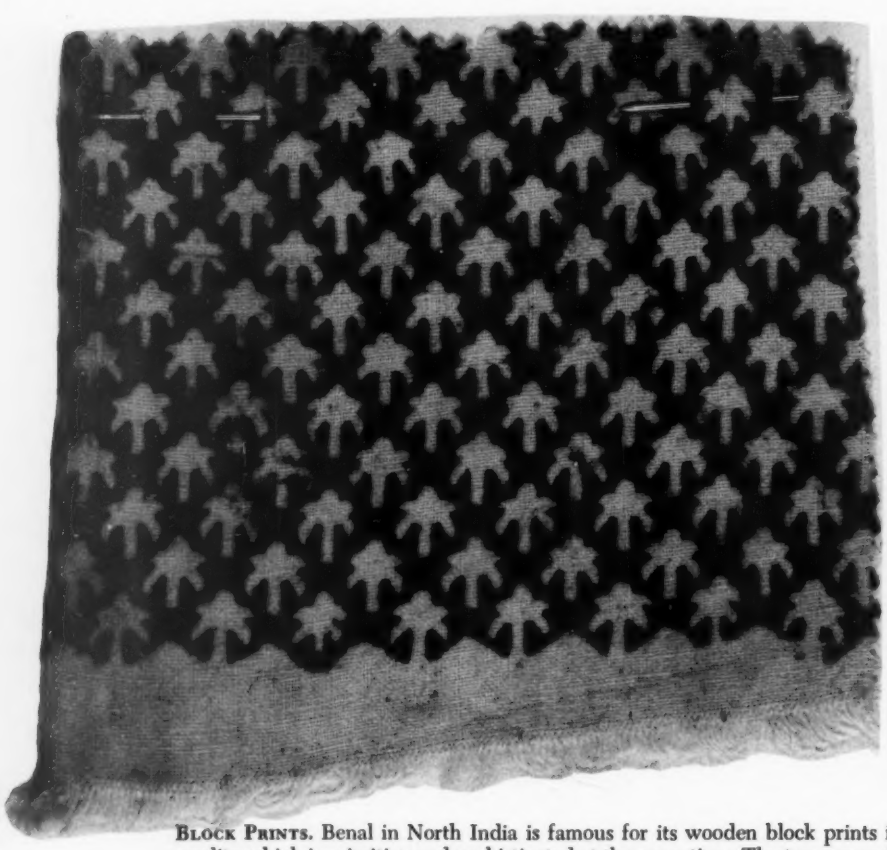
continued

Bondu Red. This shirt fabric was printed in Gujrat by an oil process which achieves deep, marvelously rich shades known as Bokhara Rug colors, especially the "Bondu Red."

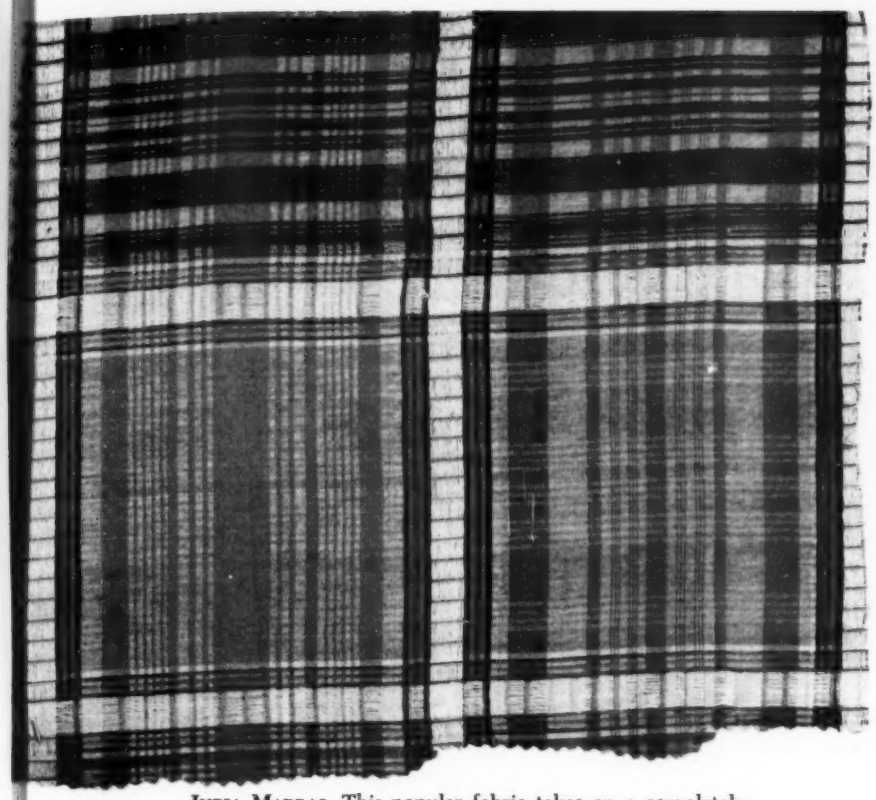
Tie & Dye. The distinctive patterning of this fabric is achieved by tying up areas of the cloth before dying. This art has been practiced in Ahmedabad for centuries.

Hathaway Highlights the Humble Look

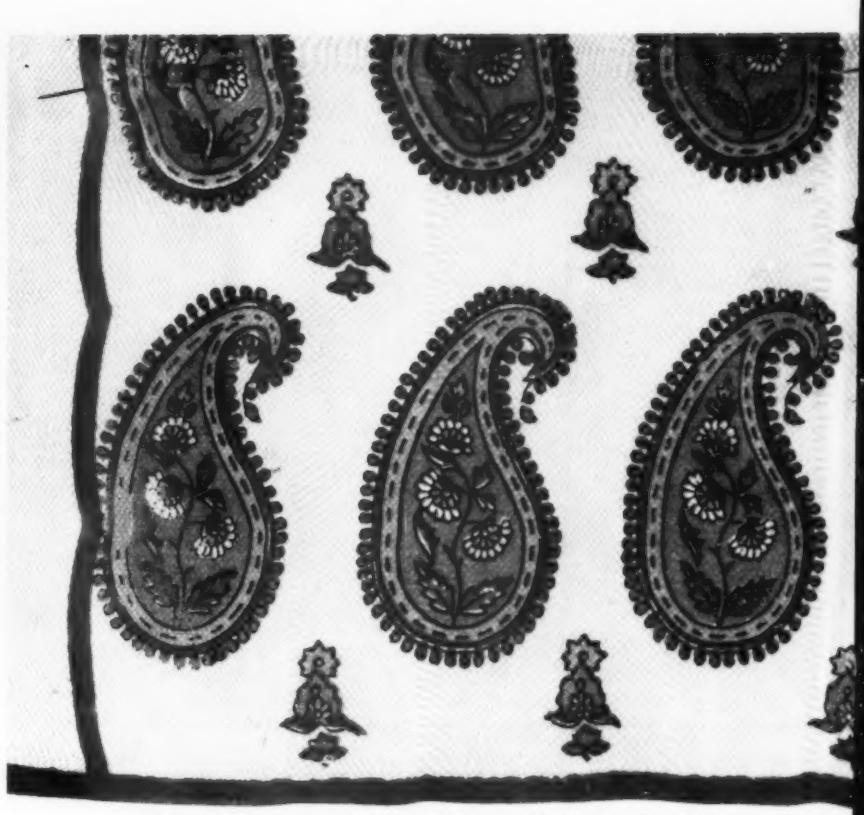
The Indian fabrics exhibited by Hathaway are often of humble origin since they are used by Indian villagers for their own clothing, but in both weave and print they fit the main directions of current fashion.



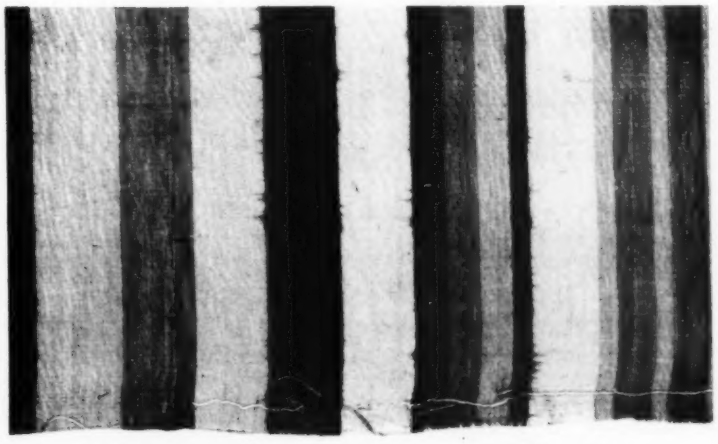
Block Prints. Benal in North India is famous for its wooden block prints in strong colors on yellow or ecru ground shades. They have a quality which is primitive and sophisticated at the same time. The two examples shown here are executed on native handwoven cotton fabrics.



India Madras. This popular fabric takes on a completely fresh look through the use of a new color spectrum of vivid tumeric shades which accent the bright, not the dark.



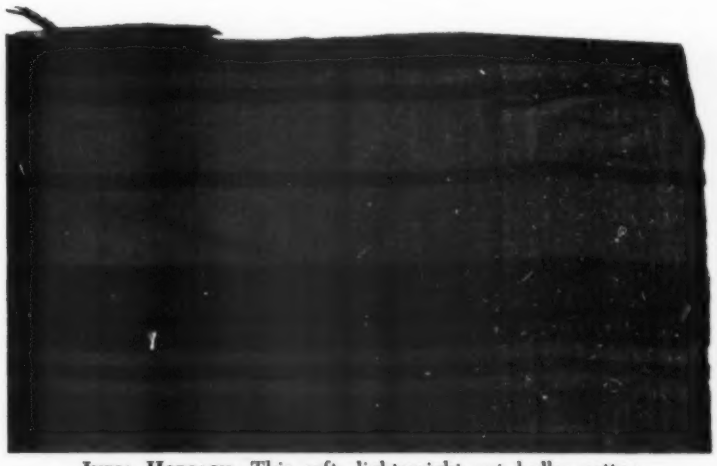
Silk Handblocks. India is justly world famous for the quality of its silks and its paisley designs. In this example from South India the two traditions are combined.



Silk Stripes. The most inspiring of all India's fabrics are its hand-woven silks in stripes and iridescent solid colors. They come from the Bangalore and Banaras districts.

Printed Madras. One of the lesser known of India's fabrics is its printed madras. Here is an example of a typical native floral design printed on hand-woven India Madras.

Hathaway's Ellerton Jette and India's Consul General, Mr. Sunil Kumar Roy stand before a section of the exhibit of Indian handloomed fabrics at Hathaway House in New York.



India Hopsach. This soft, lightweight yet bulky cotton cloth is handloomed in the Malabar district of India. It has the qualities much sought after in fashion cottons.

AMERICAN FABRICS NO. 54
FALL 1961

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JACQUELINE KENNEDY

and a RE-AFFIRMATION of the AMERICAN IMAGE

We suspect that the young, beautiful and frankly fashionable figure of Jacqueline Kennedy, impinging on the world political scene, has done more to improve the American image abroad than the combined talents of all our diplomats.

This is a phenomenon never before recorded in American history. If we had carefully calculated the choice, we could not have selected a more effective goodwill ambassador to the peoples of the world than our own First Lady. She has opened the eyes and the minds of men and women everywhere to the positive facets of the American personality — facets we seldom display.

Every American who now travels abroad will bask at least a little in the reflected splendor of this sharply etched figure and will gain stature through the association.

Her sense of fashion and her willingness to expose it, plays an important role in this new American image. But it is much more than that. It offers us the aura of culture and sophistication, the sense of provincialism abandoned, the picture of a citizen of the world, at home, at ease and moving with a sense of inner security wherever she travels.

Nor is this a remote image. It is neither raised on a pedestal nor viewed with awe. One detects no shadow of pomposity or pretentiousness. The image is

(please turn)

JACQUELINE KENNEDY

friendly, very human, even a little ingenuous. It is the image of America come of age — bright, eager, handsome, responsible, recognizing its own worth and ready to face the world.

Fascinatingly — because she is herself so strong a force in fashion — it is an image which also aptly symbolizes the rising status and the growing self-esteem of the American fabric-fashion industry.

For some months now, we on American Fabrics Magazine have been mentally recording a change of attitude on the part of both designers and manufacturers here in America — a re-affirmation of the independent, creative spirit which is part of our heritage. You can feel it in the air. You can sense it in the conversations of men and women throughout the market. It is not an aggressive tendency. It stems from a general re-evaluation of our position and our worth on the world fabric-fashion scene.

We feel the time has indeed come to take such a position, to blow the trumpet a little and to raise the curtain on our own significant accomplishments. For too long we have tended to undervalue our own fabric-fashion coin, to turn away from America for fabric-fashion inspiration and to underplay the substantial contributions we have made to the world textile scene.

It is worthwhile to list our assets:

1. In the production of fabrics for the many, rather than for the few — which is an extension of the democratic way of life — we have no equal. The everyday clothes and sportswear which American women buy without effort, are the envy of women in every other industrial country of the world. And today, in the metropolitan centers of our country, there is more interest and good taste in men's clothes than you will see in the leading fashion capitals of Europe.

2. Our basic fashion fabrics — the textiles we turn out by the mile at volume prices — are unsurpassed in quality and uniformity by any other textile producing nation in the world.

3. In the blending of natural with man-made fibers — which is the dominant trend in modern textile production — our mills and chemical companies have done more experimentation and achieved more successful end fabrics than any other country.

4. In the area of lightweight fabrics with high strength and performance — fabrics adapted to the needs of our climate — we are unsurpassed.

5. In the development of fabric finishes we are tops.

6. In the design of printed fabrics, particularly cottons, we are generally conceded to have world leadership.

7. In the use and exploitation of textile color we have gained new stature during the past two years and are now advancing to a leadership position in the world.

☆ ☆ ☆

In short, there is much cause for pride in the American fabric-fashion industry. There are many areas in which we can feel a strong identity with the new image of America symbolized by Jacqueline Kennedy.

But these substantial accomplishments give us no license for smugness. On closer analysis it becomes clear that all but two of the points listed above are related to productivity, to ingenuity in production techniques. What we have only just begun to explore on a significant scale is the over-riding problem of "good" taste and creativity within the framework of our system of mass production and mass distribution.

The question we now must face is: "Can we have mass-production *plus* good taste?" Can the level of public taste be raised to the point where "good" design and "good' fashion are saleable quantities in the mass market?

We believe it is possible and achievable. We believe the American mass-production system is capable of fostering creativity. There are many straws in the wind, many products which satisfy both the designer and the consumer. There is a growing recognition that success in the mass market does not imply "low" taste or vulgarity in design. On the top levels of America's industrial management there is a growing understanding of the need to foster creativity.

The task before us, of course, is no simple one. It is far easier to design and produce beautiful things for the select few than for a mass market. But it *is* achievable, we believe. And perhaps the most important single factor which will speed such an achievement is *the willingness of industry to accept the role of tastemaker.*

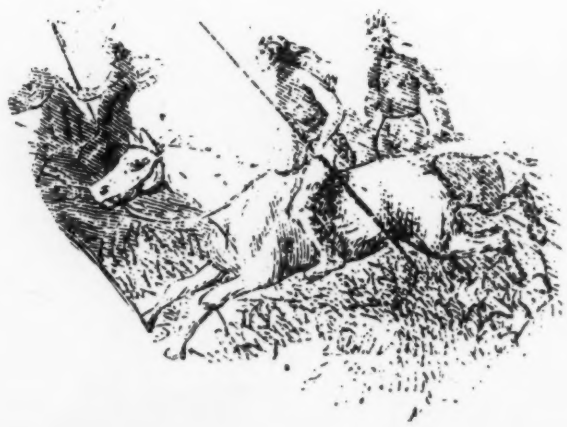
In fabric and in fashion we see the American spirit an as affirmation of a way of life and a creative way of design oriented to the many rather than to the few. We believe the time is ripe for such an affirmation. It matches the growing assurance and sophistication of the American consumer. It is symbolized by the image of Jacqueline Kennedy.

Promenade dress with soutache braid in a fret border pattern. "Zouave" jacket and skirt of liliac linen, trimmed with a fret and scroll border pattern (ca. 1863). From the Costume Institute, Metropolitan Museum of Art.

WHY AMERICANA?

In this issue AF devotes a major section to the Americana theme because we believe the time has come for Americans to explore more deeply the heritage of our American past. Through our portfolio of inspirational design themes we hope to focus the attention of the fabric-fashion industry on the meaningfulness of our own culture for the contemporary world of fashion.

Ceil Chapman interpretation of Adrian design in Celanese crepe.



Early American Sampler from the Cooper Union Collection.

A UNIQUE COMBINATION OF NEW ENGLAND CRAFTSMANSHIP AND PRACTICAL FASHION STYLING IS ACHIEVING LUXURIOUS AND "AFFORDABLE" FABRICS FOR AMERICAN CONSUMERS.

AN AMERICAN CONTRIBUTION TO THE WORLD'S FINE TEXTILES

How Einiger, luxury fabric maker, focuses the eyes of the fashion industry on the New England tradition of textile skills

ON THE BANKS of the quiet flowing Mumford River in East Douglas, Massachusetts,—where the American textile tradition is strongly rooted—stands the new home of Einiger Mills. Here, using the world's rarest fibers and the most advanced textile equipment, Einiger spins, weaves, dyes and finishes under one roof a range of fashion fabrics which equal and often surpass those loomed anywhere in the world today. To do this is in itself a major accomplishment but the greater achievement is that these luxury fabrics are produced at prices which bring them within the reach of the great middle income market. This is the essence of the "American Way." Einiger calls it "Affordability."

In November, 1960, when Jack Einiger acquired the long-established New England woolen mill in East Douglas, it was running at a mere fraction of its capacity, with a handful of employees. He immediately rebuilt the mill, equipped it with the most up to date textile machinery, and reorganized it to produce the luxury fabrics for which his company is famous throughout the fashion industry. Today, less than a year later, it is operating at full

PLEASE TURN PAGE

The Einiger mill has long been a landmark in the rural landscape of East Douglas, Massachusetts. Today, equipped with the most modern textile facilities, it continues to place its faith in the skill and integrity which have always been the hallmarks of New England manufacture.

This photo montage, created by Einiger, has become well-known throughout the fashion industry. Photographed here in their remote habitats through Asia, the Far East and Latin America are most of the rare animals which supply the important specialty fibers used in Einiger's luxury-loomed fabrics.

A stock dyed high luster fleece coating produced by a rich blend of fine wools.

strength and employs 400 skilled craftsmen – half the working population of East Douglas.

Considering the Southward movement of most mill operations, the establishment of a modern textile plant in the New England region was – to say the least – a maverick move. On the surface it seems like a quixotic attempt to reverse a trend, the action of a dreamer rather than that of a practical business man.

But Jack Einiger makes no pretenses at being an idealist. He is very much a practical business man and his move was not only logical. It was astute.

Let us tabulate the advantages:

1. The superb luxury fabrics which Einiger weaves cannot be produced by electronic equipment and unskilled labor. In East Douglas, Einiger found eager hands whose manufacturing skills have been quite literally handed down from generation to generation for the past hundred years. There is no substitute for this kind of skill and care in the production of luxury fabrics.

2. In East Douglas Einiger has full quality control of the product – from raw material to finished cloth. Under one roof it now spins, weaves, dyes and finishes.

3. Flexibility is a prime requisite for any firm which hopes to operate successfully in the fashion field. In East Douglas Einiger has full control of its production and can direct it quickly and easily to satisfy current market trends.

4. The closeness of the East Douglas mill to the New York fashion center is a tangible advantage. It makes it possible for Mr. Einiger and his key executives to give personal direction to the mill operation. For Jack Einiger, who began his career at the Philadelphia Textile Institute, this is a tre-

mendous impetus to creativity in design.

These are practical considerations and they have already proven themselves in action during the short time Einiger has been operating the East Douglas mill. But what gives meaning and creativeness to these practical matters is the over-riding Einiger philosophy of bringing the world's rarest fibers and most luxurious fabrics within the reach of many people rather than a few.

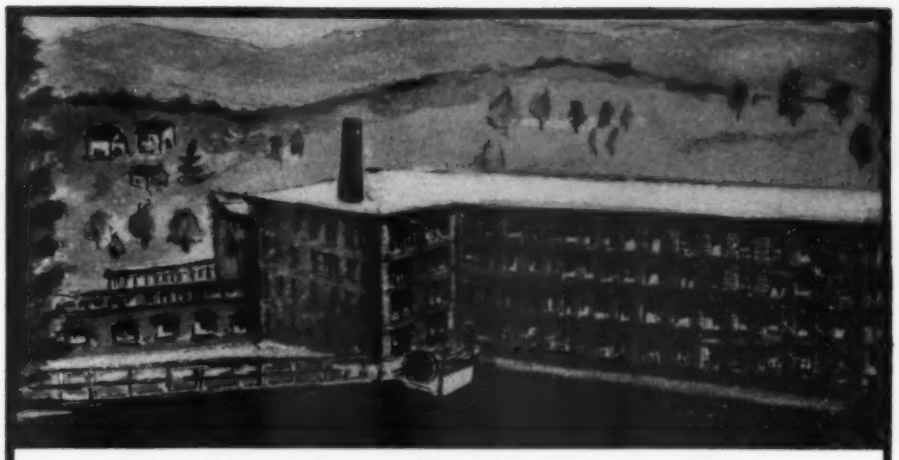
"Affordability" is the key word which explains the Einiger operation. This is so basically American a concept that we often tend to take it for granted, yet it is a concept which needs constant reiteration in our society of mass-production. It is a concept which motivates everything Einiger produces and there is probably no firm in the textile industry which has done more to give it dramatic interpretation in luxury fashion fabrics.

It was Einiger who first brought the *cashmere coat* within the $100 price range. It was Einiger who first made *vicuna* in volume and so achieved the seeming impossibility of a vicuna coat at $350 – as against a previous price of about $750. During the first year it produced and marketed its vicuna cloth, Einiger made 100 pieces of the fabric. Since the annual production of vicuna fiber is estimated at no more than 15,000 pounds, this used up about two-thirds of the world supply. Similarly, Einiger has done wonderful and "affordable" things with alpaca, with mohair and camel's hair, with fur blends and with the world's finest wools.

A New Direction in Fine Wools

These past accomplishments of Einiger will now be continued and intensified, but with the acquisition of the East Douglas mill the firm enters a new phase of its growth. In the women's fashion industry there is a crying need for fine woolens at a sensible price. No one knows this better than Jack Einiger and there are few men in the industry better equipped by both training and inclination to provide such fabrics.

This is the area in which Einiger Mills will now concentrate its major efforts. Its cashmere and vicuna, its camel's hair, alpaca, mohair and fur blends are accepted classics in the fashion market. Now Jack Einiger sees an expanding horizon in the development of fine, highly styled woolen fabrics *made in America.* For too long, American designers have turned to Europe for such fabrics. Jack Einiger means to satisfy their needs here at home and he means to do this at an "affordable" price. Judging from the superb fabrics swatched on these pages, the American fashion industry can look forward to some much-needed excitement in the styling of American-made woolens.



Luxury fabrics like those swatched on these pages are spun, woven, dyed and finished under one roof here at Einiger's East Douglas mill.

A fur blend skirting for dyed-to-match sportswear. It is 85% wool, 15% fur fiber.

A custom designed sportswear fabric of brushed worsted and mohair in subtle patterning.

A fur blend coating with clear depth of color. It is 70% wool, 30% fur fibers.

A dimensional worsted fabric which is woven in specific weights for suits or coats.

THE FABRIC MARKETING PHILOSOPHY OF JACK EINIGER, FOUNDER AND HEAD OF EINIGER MILLS

The kind of thinking which has built for Einiger a unique niche in the fashion market, is revealed in these pointed statements:

"American fashion dependency on Europe is an anachronism today. We must design our own fabrics for the special needs of our American way of life."

"Look to the market . . . you can never go wrong." ••• *"No mill can survive on fancies alone."*

"The dominant market in America today is that of the middle income group. Here you will find the people who want the finest fabrics we can make — at 'affordable' prices."

When Jack Einiger talks about fabric styling he speaks with the authority of a man who is that rare combination – a textile technologist *and* a fabric stylist. Schooled at the Philadelphia Textile Institute, he brought to his career a thorough grounding in textile production and from this firm base he has gone on to produce some of the most beautiful and exciting fabrics made in America.

On top of this he is a practical administrator. He knows from experience that no American mill can long survive if it makes only "fancies." To prosper, to keep its looms operating and its skilled hands employed, it needs staple fabrics which have continuity. With staples as security, it can then move out into the production of higher styled "novelties" without jeopardizing its operation.

This is the kind of practical fashion thinking which has brought Jack Einiger success in the fashion market – this plus adaptability. "Styling" he says "can never be done in a vacuum. Look to the market and adapt yourself to its needs. Within these broad limitations there is ample latitude for styling creativity in color and in pattern. I have never felt myself limited by the need to produce what the fashion market wants and will buy."

The best indication of Jack Einiger's styling success is the roster of leading American fashion houses which use his fabrics.

EINIGER MILLS, INC. EMPIRE STATE BUILDING NEW YORK 1, N. Y. PLANT: EAST DOUGLAS, MASSACHUSETTS

Glossary of Specialty Fibers

VICUNA. This exceedingly rare fiber comes from the vicuna, a small member of the llama family found in the Peruvian Andes at heights above 16,000 feet. Vicuna is the softest and finest of all animal fibers shading in color from reddish brown to white. To get the fine under fleece the vicuna must be killed. As approximately 40 fleeces are needed for fabric for one coat, export of fleece is limited to prevent extinction of the animal.

CASHMERE. This luxurious fiber is provided by the hardy, semi-wild cashmere goat raised in the mountain areas of Tibet, N. India, Iran, Iraq, and S. W. China. To endure the extreme cold this small goat grows two coats, a rough outercoat of coarse hair and an undercoat of incredibly soft fibers. These fine fibers must be plucked by hand, yielding a scant three to five ounces each year. The aristocrat of fibers, cashmere lore dates back to civilization's beginning and has often been called the fabric of royalty.

CAMEL HAIR. Native to all parts of Asia, the Bactrian camel — from which fine camel hair is obtained — has two humps as distinct from the dromedary of Africa which has only one. Camel hair can be divided into three qualities: the lustrous down type of fiber next to the skin, the fine undercoat (both are used for apparel), and the coarse outercoat. Camels shed their fleece in clumps which is gathered by hand. A good insulator, natural camel hair varies from pale beige to deep brown in color.

ALPACA. Related to the llama, the alpaca is a smaller, partially domesticated animal which thrives in the high altitudes of the Andes. It is raised for its fine, hair-like fleece whose fibers range from 8 to 20 inches in length. Especially lustrous, the fleece is sheared only once every two years. Alpaca ranges in color from white to dark brown and has the attribute of warmth without weight. Peru is the leading supplier.

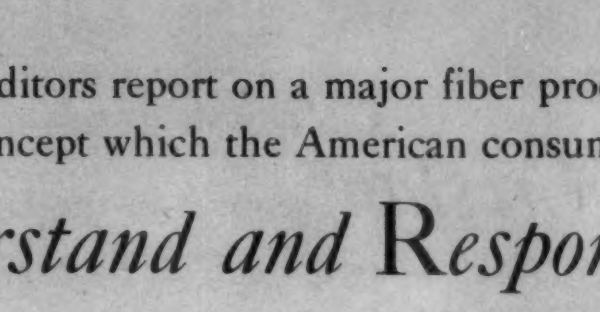
MOHAIR. This fiber comes from the angora goat. One of the oldest of man's domesticated animals, it originated in Turkey and today thrives in the southwest area of the United States. White in color, the fiber is extremely smooth and fine with great resilience, luster and tensile strength. These qualities make it highly desirable in fine fabrics as a blend or as surface decoration. Fabric of all mohair is airily lightweight with great warmth.

FUR BLENDS. Fibers from fur-bearing animals are widely used for blending with wool. Most often they are added to give the finished cloth softness and luster plus warmth. At times, however, they are used to add surface interest. Each fur fiber has its own specific qualities and character. Among the animal pelts used for blending are those of the beaver, chinchilla, fox, angora hare, muskrat, nutria, opossum, raccoon, mink, marten and sable.

A. F.'s Marketing Editors report on a major fiber producer who is projecting a Concept which the American consumer can

Understand and Respond to...

you can sense it in the f bric



RONDOLAY, a brilliantly colored sportswear fabric of luxurious hand and fine performance. A 50/50 blend of Creslan acrylic/wool. BY EXCLUSIVE FABRICS.

The following seven pages are a dramatic demonstration of how this creative concept is being consistently carried out by American Cyanamid. Working imaginatively with mills and converters, they are currently developing and forcefully promoting a brilliant and diversified range of fabrics, rich with the sense and the aura of fashion.

you can sense it in the fabric

How the imaginative and understandable Creslan® sense-it-in-the-fabric *Program is building nationwide trade and consumer acceptance*

The fashion-oriented fabric development program launched by Cyanamid is built on the outstanding qualities of Creslan fiber, particularly on its achievement in combining the hand of natural fibers with the performance of man-mades. Important too is the unique built-in receptivity of Creslan to fast and brilliant dye colors.

IN THE FINAL TEST – which is the test of its end-use by consumers – a fabric is only as good and as interesting as the fiber and the yarn which goes into its construction.

In developing its Creslan acrylic fiber, Cyanamid has been deeply conscious of this principle. As a result – though it was the first chemical company to produce acrylonitrile and though it continues to be the world's leading producer of this basic material from which all acrylic fibers are made – Cyanamid spent over twelve years in research and development before it introduced Creslan and backed it up with the huge capital investment needed to launch a new fiber.

Cyanamid's faith in Creslan has been justified many times over. Within a short space of time it has established itself as a leading fashion fiber with a secure place in the fabric programs of major mills and converters.

The key to this rapid success is the intrinsic quality of Creslan itself. It has all the easy-care virtues which consumers have by now grown to expect from the man-made fibers. It is strong. It washes and cleans easily, dries fast and needs little or no ironing. It sheds wrinkles and can be durably heat set. It offers warmth without weight, is cool in summer fabrics, is mothproof, mildew-proof and abrasion resistant.

In addition to these basic requirements, Creslan has three other very important characteristics:

1. Luxurious hand close to natural fibers.
2. It has a unique capacity for color. Many man-made fibers have been limited in their color range because their ability to dry quickly also means they do not absorb either water or dyes easily. But Creslan has been designed to do both – to dry quickly and to absorb dyes. It can therefore achieve a broad spectrum of colors with deep, rich intensity. For example, with Creslan you can get the brilliant colors associated with wool and silk, plus the fastness of cotton vat dyes. And this can be accomplished with economical acid dyes.
3. Equally important is the fact that it is also possible with Creslan to achieve either the hand of worsted or the fine soft texture of cashmere, with varying degrees in between. The final result depends on blend and fabric construction and is in no way limited to the wool-like hand or the pile and knit constructions usually associated with the acrylics.

Creslan fabric development is taking full advantage of these unique qualities. Most important in this program is the recognition by Cyanamid's management of the American consumer's growing fabric sophistication which today demands a level of color and design excitement to challenge the full creative resources of the textile industry.

To meet this consumer demand for exciting textiles, Creslan fabric development designs and produces a wide range of experimental fabrics which demonstrate the full potential of the fiber in many different blends and constructions, as well as its capacity for taking brilliant color. Such experimental fabrics are never laboratory "curiosities." They are practical production fabrics which may have begun as hand-loom samples, but which are never presented until they have been made under mill conditions.

Among such experimental fabrics are:

1. *100% Creslan dress fabrics using novelty yarns.*
2. *Blends of Creslan acrylic and silk in brilliant colors.*
3. *Blends with both wool and worsted in many weights.*
4. *Lightweight blends with wool on cotton system.*
5. *Blends with rayon where Creslan upgrades the fabric.*
6. *Cross-dye blends with cotton.*
7. *Blends with cotton for cashmere-type men's shirting.*

The above listing indicates only a few of the possibilities to which Creslan lends itself. This range is being considerably expanded and diversified in the future through the work of Ria Herlinger – one of America's most creative textile designers – who has been retained by Cyanamid to develop a special group of fabrics utilizing Creslan fiber.

In addition, the Creslan development program also involves creating original apparel designs to demonstrate the fashion possibilities inherent in mill production fabrics.

This comprehensive program is accurately reflected in the overall umbrella concept under which Creslan has been consistently and dramatically presented to the consumer – "you can sense it in the fabric."

Cyanamid felt that for too long the American consumer has been bombarded with a "nuts and bolts" story on the new man-made fibers. Its approach was to cut through the confusion by talking about fashion and beauty – things the American consumer can readily understand. The phrase "you can sense it in the fabric" is the sound basis for this campaign. To extend this fashion theme, Creslan advertising concentrates on expounding the "six senses of fashion" – Touch, Color, Vitality, Lightness, Taste, Beauty. This whole approach is markedly successful because it speaks to the consumer not in terms of technicalities but in terms of the end result, which is beauty.

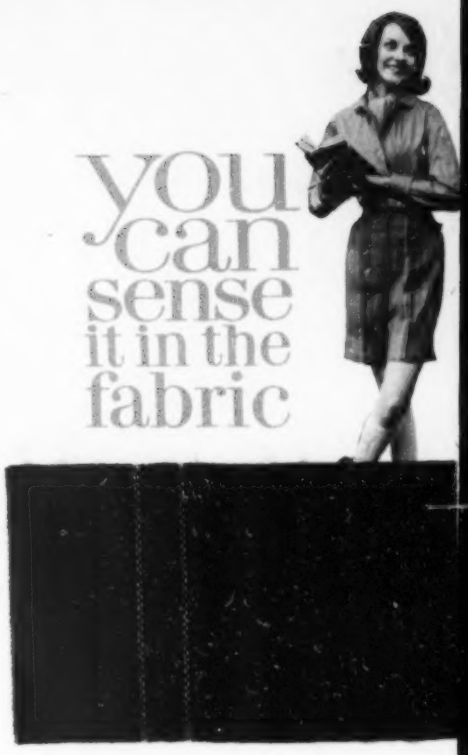
The succeeding pages of this report contain documentary evidence of the Creslan success story – in fabric swatches from leading mills and in examples of its dramatic advertising approach to the American consumer.

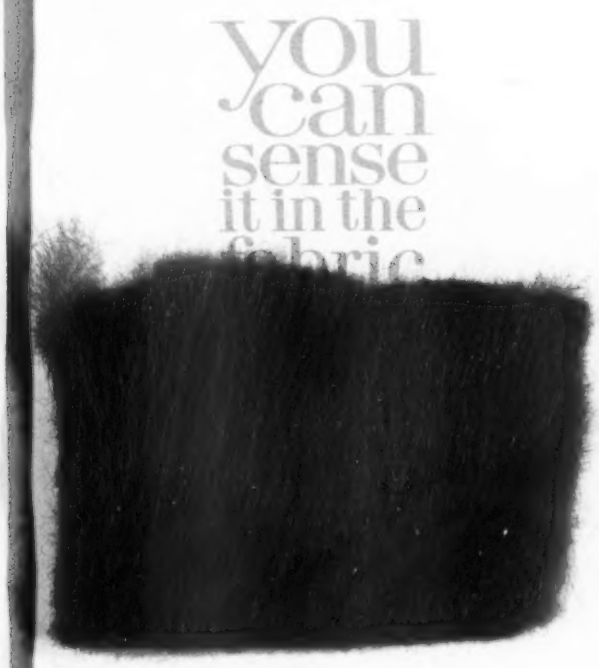
J. P. STEVENS *and* CRESLAN

Stevens makes this crisp lightweight gabardine construction in a blend of 50/50 Creslan acrylic and worsted. It was chiefly designed for men's slacks but is equally adaptable to suits. The texture of the cloth points up the natural hand of Creslan.

FRANKLIN *and* CRESLAN

"Bellezza" by Franklin is a wash-wear fabric which achieves brilliant color and a worsted hand with a blend of 50% Creslan acrylic and 50% rayon. It is designed for women's and children's dresses, sportswear and suits. It is also sold for over-the-counter piece goods.





PRINCETON *and* CRESLAN

Princeton's "Pouff" takes full advantage of the Creslan properties of easy care, luxurious hand and affinity for color. Blended with 50% Dynel modacrylic, it comes in a range of decorator colors and is widely used for both scatter and area rugs in home furnishings.

J. P. STEVENS *and* CRESLAN

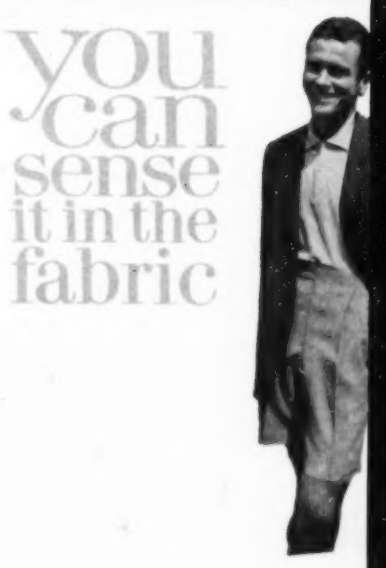
Lightweight wash-wear tropical by Stevens is woven in a blend of 50% Creslan acrylic fiber, 30% Dacron polyester, 20% rayon. It has an exceptionally fine worsted-like hand and is used for men's summer suits and slacks. It is a good example of Creslan versatility.

FAIRTEX *and* CRESLAN

Stretch knit of 75% Creslan acrylic and 30% cotton/rubber by Fairtex is for swimwear. Luxurious hand and deep color tones are combined with the ability to dry fast. Note the crisp natural texture which the Creslan fiber gives to the construction.

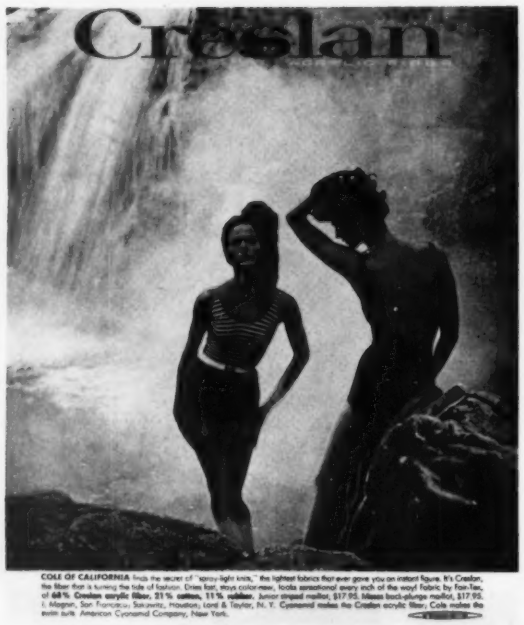
PURITAN *and* CRESLAN

Ratiné yarn knit construction is made in a blend of 70% Creslan acrylic and 30% nylon. This fabric has full wash-wear performance plus excellent hand. It is used for men's full-fashioned sport shirts and women's dresses. It is featured by sportswear houses like Puritan and Izod.

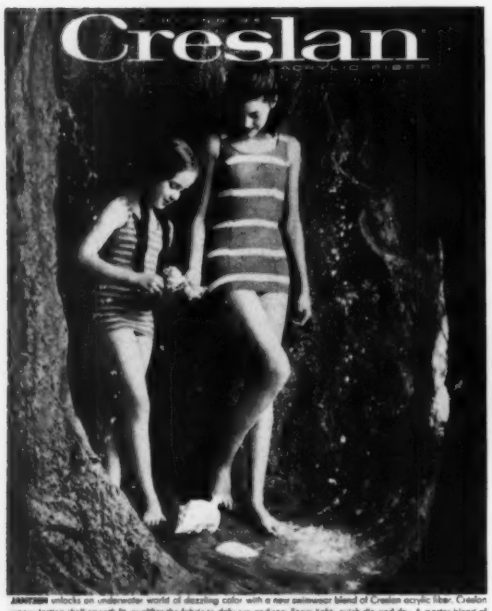


A CONCEPT which millions of consumers will see, understand and respond to . . .

a wide-ranging and brilliantly conceived advertising program projects the Creslan approach . . .



COLE OF CALIFORNIA finds the secret of "spray-light knits," the lightest fabrics that ever gave you an instant figure. It's Creslan, the fiber that is turning the tide of fashion. Dries fast, stays color-new, looks sensational every inch of the way! Fabric by Fan-Tex, of 64% Creslan acrylic fiber, 21% cotton, 11% rubber. Junior striped maillot, $17.95. Misses back-plunge maillot, $17.95. I. Magnin, San Francisco; Sakowitz, Houston; Lord & Taylor, N. Y. Cyanamid makes the Creslan acrylic fiber; Cole makes the swim suits. American Cyanamid Company, New York.



ANNETTE unlocks an underwater world of dazzling color with a new swimwear blend of Creslan acrylic fiber. Creslan means lasting shelf-smooth fit, qualifies the fabric to daily sun and sea. Foam-light, quick dip and dry. A master blend of cotton, Creslan acrylic fiber, nylon, rubber. Girls, 7 to 14, about $8. Pre-teen, 8 to 16, about $12. Cyanamid makes the Creslan acrylic fiber; Jantzen makes the swimsuits. American Cyanamid Company, New York.

you can sense it in the fabric

On the following pages are four representative examples of national advertising and merchandising support for Creslan-sparked fabrics and products.

Earl-loom and *Creslan*

Earl-Loom's blend of 50% Creslan acrylic fiber and 50% Coloray rayon is a wash-wear fabric with multiple uses in the apparel field. It is found in women's and children's and infants' wear as well as in men's and boys' sportshirts and robes.

SWING-A-LING FABRIC BY EARL LOOM

The Vitality of Creslan...the fiber with the six senses of fashion.
Vitality is one of the six senses of fashion. It is animation, verve, endurance...an unquenchable spirit. It can stand up to life, because it is the very breath of life itself. Now, Creslan acrylic fiber is breathing this lasting liveliness into everything from clothes to floor coverings. Creslan sparks fabrics with new color vibrancy, helps wrinkles disappear, keeps fashions fresh and neat with least care. Look for them. You'll enjoy all six senses: vitality, lightness, color, taste, touch, and beauty. American Cyanamid Co., N.Y.

CYANAMID
Creslan®
LUXURY ACRYLIC FIBER

Collins & Aikman and *Creslan*

Collins & Aikman's "Sherpa" cloth has become one of the most successful fabrics in the pile field. It is made of 100% Creslan acrylic pile on a cotton back. Its soft, luxurious texture and light weight has earned it many apparel uses.

...the inner glow of Creslan in a coat by MARCH & MENDL

Reach for this coat in any weather. Creslan pile is the light new way to toast winter, and bask in melting luxury. Outside, water-repellent imported cotton suede; inside, Sherpa* pile of Creslan. Sizes 8-18. About $35. Wear it in luggage (shown) or bronzine lined with chamois color. Or willow, antelope, black, lined with white. Cyanamid makes the Creslan acrylic fiber; March & Mendl makes the coat. American Cyanamid Company, New York. CYANAMID

*Collins & Aikman

Creslan
LUXURY ACRYLIC FIBER

Chatham and *Creslan*

Chatham's "Crescent" blanket is made of 100% Creslan acrylic fiber. It combines full washability with light weight and the warmth of much heavier materials. Above all it has a soft and seductive texture almost like that of cashmere.

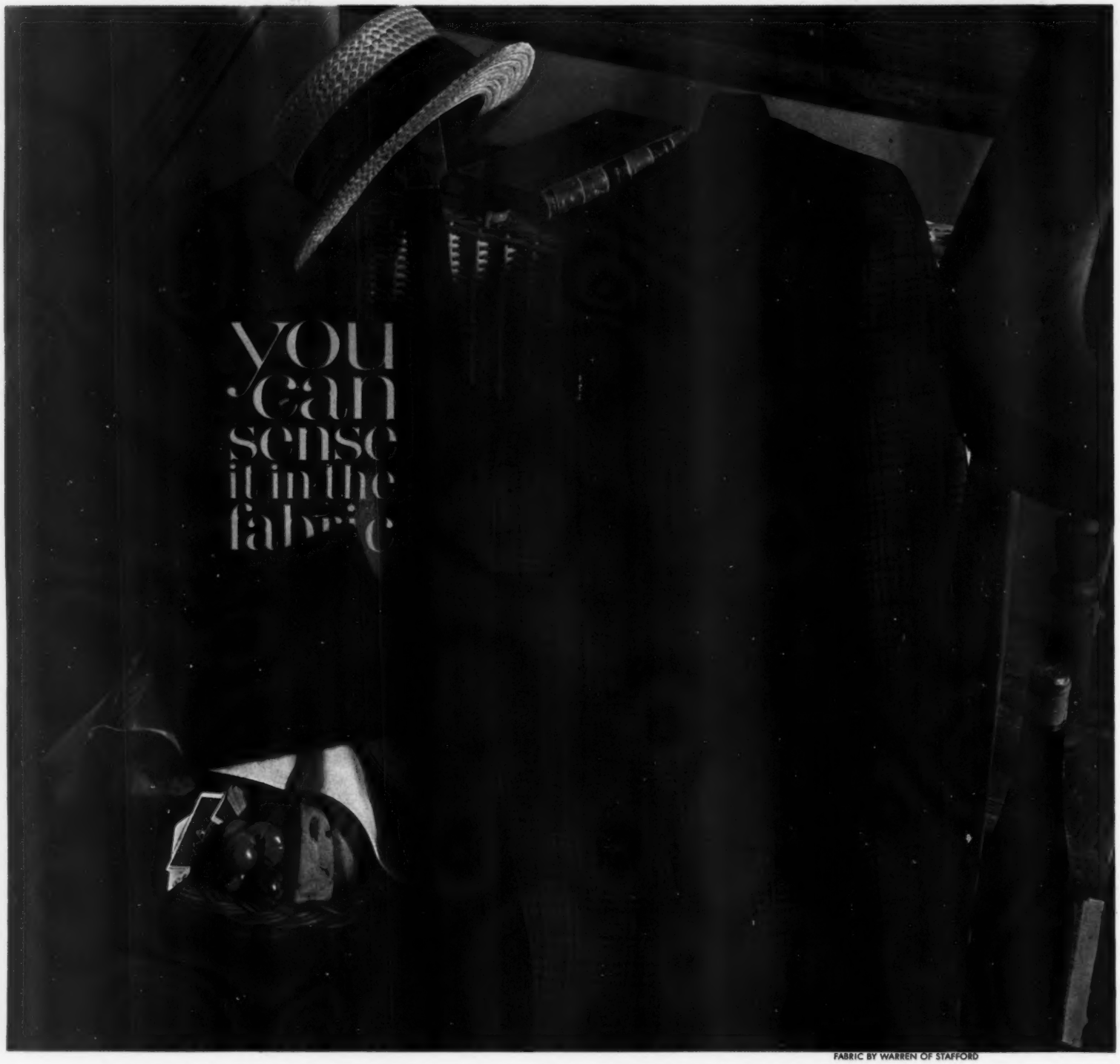
"TREASURE CHEST" BLANKET BY MONTGOMERY WARD

The Lightness of Creslan...the fiber with the six senses of fashion.
Lightness is one of the six senses of fashion. It is airiness, grace, serenity...an effortless ease. In its gentle manner, it makes everyday living a lighthearted pleasure.
Now, Creslan acrylic fiber is breezing a buoyant sense of lightness through our fashions and home furnishings. Creslan makes fabrics cloud-light, soft, and comfortable...giving warmth in winter, icy coolness that keeps crisp in summer. Look for them. You'll love all six senses: lightness, color, vitality, taste, touch, and beauty. American Cyanamid Co., N. Y.

CYANAMID
Creslan®
LUXURY ACRYLIC FIBER

Warren of Stafford and *Creslan*

Warren of Stafford's fabric for sport jackets is a 50/50 blend of Creslan acrylic fiber and wool. It has a shetland-like hand plus all the performance qualities of easy care and durability which the acrylic fiber adds to the construction.



FABRIC BY WARREN OF STAFFORD

The Vitality of Creslan...the fiber with the six senses of fashion.

Vitality is one of the six senses of fashion. It is animation, verve, endurance...an unquenchable spirit. It can stand up to life, because it is the very breath of life itself. Now, Creslan acrylic fiber is breathing this lasting liveliness into everything from clothes to floor coverings. Creslan sparks fabrics with new color vibrancy, helps wrinkles disappear, keeps fashions fresh and neat with least care. Look for them. You'll enjoy all six senses: vitality, lightness, color, taste, touch, and beauty. American Cyanamid Co., N.Y.

CYANAMID
Creslan®
LUXURY ACRYLIC FIBER

Cyanamid is the world's leading producer of acrylonitrile which is the principal raw material for all acrylic fibers. Cyanamid has served the textile industry for over 25 years through creative chemistry in dyes, finishes and other products.

AMERICAN CYANAMID COMPANY, *Fibers Division*, 111 West 40th Street, New York, N. Y.

METALLICS

PHOTOGRAPH BY PETER PIPE

in the

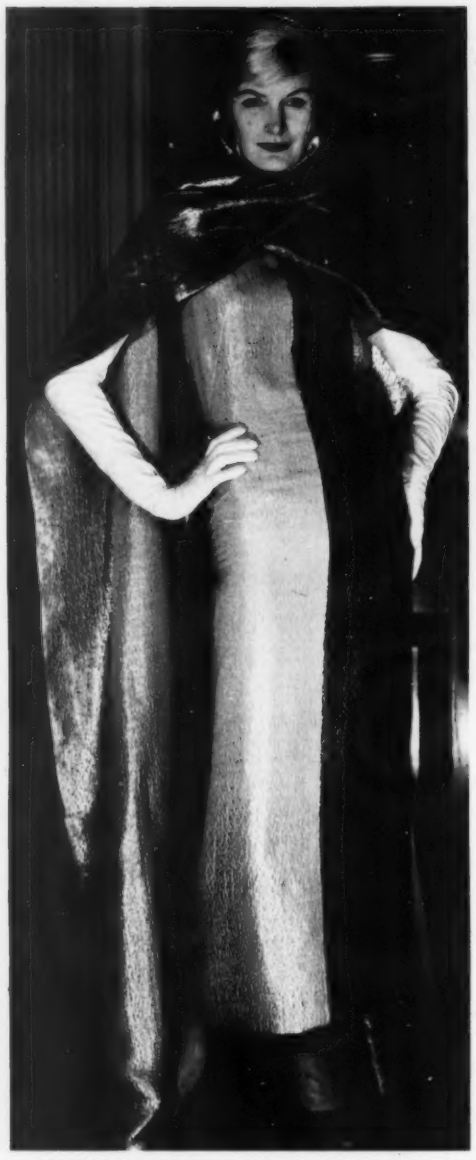
FASHION PICTURE

An AF Marketing Report on the
Ever-Growing Importance of Fabrics
Enriched with Metallic Yarns

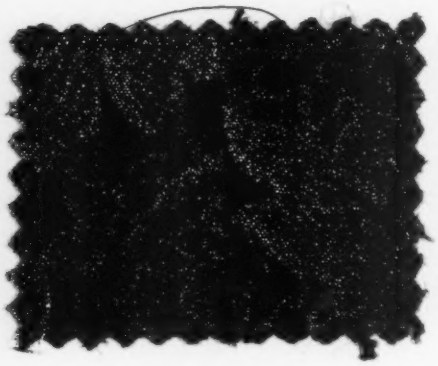
SPONSORED BY FAIRTEX METALLIC YARNS

Fashion Spotlight is on Opulent Fabrics

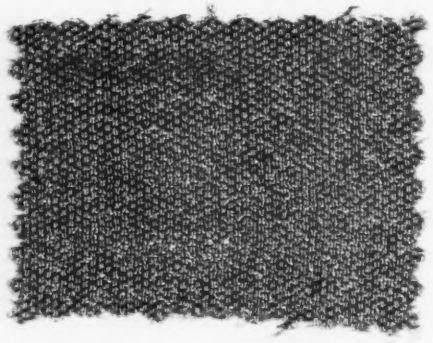
The simplicity of the current fashion silhouette, and the simpler lines of automobiles and furniture, have produced a developing trend to fabrics with an opulent look. Here, the metallic yarns, treated with restraint and sophistication, are finding an expanding market because they fill an important and growing fashion need.



High fashion glamor with metallic yarns.



TIOGA. Luxurious brocade.



BECKENDORF. Golden knit.

MODERN METALLIC YARNS are a far cry from the threads of real silver and gold which the Bible describes so often and so vividly. These ancient decorative tinsels were heavy, harsh, and required constant care to prevent them from tarnishing. By contrast, modern metallic yarns are light in weight, are gentle to the touch and require no special care since their metallic luster is permanently preserved between layers of Mylar polyester film.

As a result, modern metallic yarns for decoration have found an important and expanding place in the textile industry since they were first developed almost twenty years ago.

In the first flush of enthusiasm over the new development, textile producers often used the metallics to excess, especially in the field of home furnishings fabrics. With experience, however, came more restraint and greater sophistication in taste. The result is that today we are beginning to see a resurgent interest in metallic yarns and most fashion experts predict that this interest will grow, not only in home furnishings, but also in automobile upholstery and – most importantly – in the area of women's fashions.

The directions of this revival are clearly marked. In the fashion centers of Europe during the past two seasons, some of the world's leading couturiers have selected the metallic yarns and used them for some of their most

Fairtex .... A Leading Name in Metallic Yarns

Lanier Branson Sr.

Lanier Branson Jr.

THE NAME BRANSON is closely associated with the 20-year history and development of metallic yarns in this country.

In 1940, The Branson Company, headed by Lanier Branson Sr., developed a process for twisting metallic yarn around rubber and cotton. The result was a metallic elastic yarn which was first used to make hand crocheted slippers. Before Mr. Branson achieved this process only tinsel yarns were available to the textile industry. In its development he worked closely with Arthur Brucks, then of Reynolds Metal and now president of Metlon.

During the following years, Branson Sr. learned to make combined metallic yarns and supported metallic yarns on hollow spindle twisters. His work was interrupted by World War II but thereafter he continued his experimentation and developed many new types of metallic yarn which were largely used in the upholstery and drapery field with some secondary uses in apparel, linens, domestics and novelties.

spectacular creations. There is an important fashion logic in this trend. Today the fashion silhouette is basically a simple one and the simple silhouette is greatly enhanced by the use of luxurious fabrics. The metallics, by their luster and long decorative heritage, lend themselves admirably to the look of luxury and leading European designers have been quick to see their modern fashion importance.

This influence is now beginning to be felt in the American fashion industry and in the coming seasons we will undoubtedly see more and more fabrics subtly aglow with the luster of metallic yarns. For theatre ensembles, for evening wear of all types, and for sophisticated at-home clothes, metallics are now in the ascendency. Add to this the newest use of metallics in knitwear and in stretch fabrics. This trend also began in Rome and Paris and is bound to grow increasingly important since all types of knit and stretch fabrics are in demand and designers are constantly searching for new ways to enhance their texture and appearance.

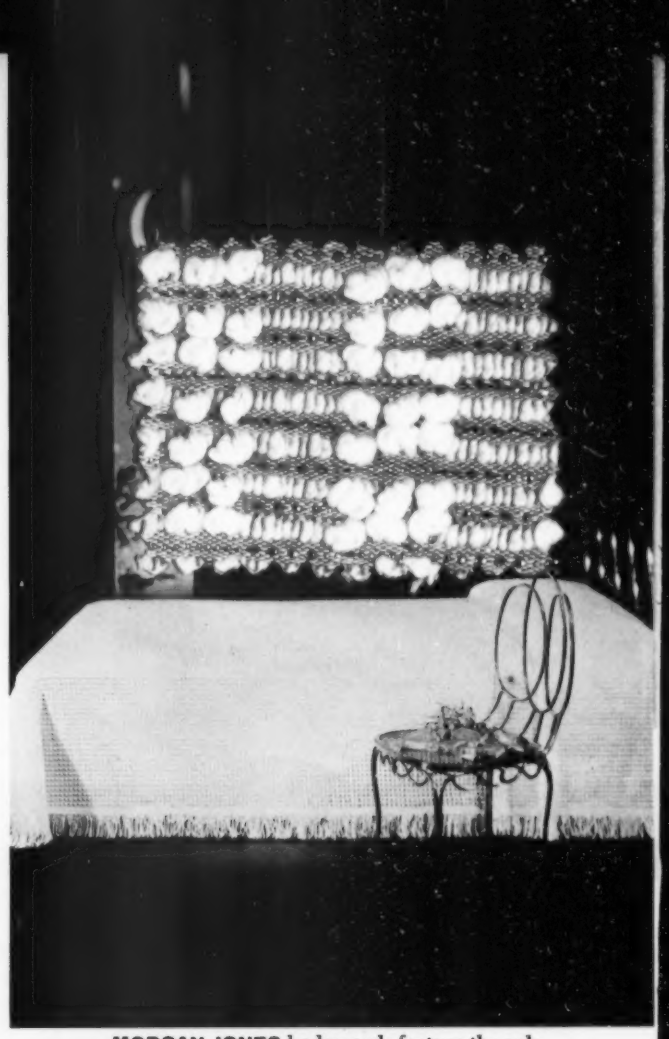
Similarly, in both automobile upholstery and in home furnishings fabrics, there is a growing interest in surface decoration. Modern clean-lined furniture, contemporary architectural design, and simplified automobile design all lend themselves to enhancement through the use of fabrics with metallic yarns. The metallics introduce a note of luxury and richness of texture into a design

CHICOPEE. Grill cloth.

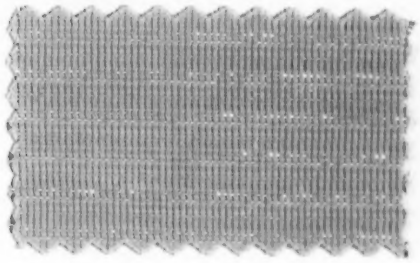
COLLINS & AIKMAN. Auto upholstery.

concept which, without metallics, consumers feel is sometimes too pure, too austere. This trend, too, is bound to develop further. Many producers of both furniture and automobile upholstery have found that the use of metallic yarns has consistently resulted in best-selling fabrics.

The design possibilities inherent in the metallics are indicated by the fact that Fairtex, which is a leading factor in the field, produces non-tarnishing metallic yarns not only in gold and silver but in fifty solid colors, including multicolors, iridescents and pearlescent tones. And the technological advances they have achieved make it possible to offer such yarns in widths from 1/128 to 1/16 of an inch. Examples of different end use fabrics made with metallic yarns are shown on these pages.



MORGAN-JONES bedspreads feature the subtle richness of fabrics woven with metallics.



LAUREL MILLS. Stretch swimwear fabric.

Lanier Branson Jr. joined his father's pioneering company in 1946 after spending two years with DuPont. In 1954 Fairtex Corp. was formed and he was elected president.

By this time automotive fabrics were using metallic yarns (beginning in 1950) and DuPont had launched Mylar film (1952) which was used to laminate and preserve the metallic yarn. The field began to expand and occupy an increasingly important position in the textile industry. Many new colors were added and technical improvements made possible new, extremely fine yarns with greater yield and economy. As a result many new end uses for metallic yarns were opened up, particularly in the women's fashion field.

Through this expansion period Fairtex – under Mr. Branson Jr.'s guidance – continued to hold a leading position in the field and towards the end of 1960 it was merged with the Lassiter Division of Riegel Paper Corporation. Mr. Branson continues as the company's active manager and has also served as President of the Metallic Yarns Institute, a trade association of metallic yarn producers, which was formed in August, 1959. With expanded facilities and a management deeply committed to a continuous program of research and development, Fairtex looks forward with confidence to the future.

The look of luxury achieved with metallic yarns.

ALL FASHION PHOTOGRAPHS BY PETER FINK

In the fashion centers of Europe many leading designers are creating news with fabrics enriched by metallic yarns.

A few facts about Fairtex metallic yarn performance

Lustre. The superb, non-tarnishing lustre is highly resistant to bleaching, mercerizing and vat dyeing operations.

Multicolors. Large range of multicolor yarns are available, including the newest couture colors.

Pliability. Depending on type, you can now have maximum flexibility and pliability with the new non-laminated Mylar* metallic yarns.

Supported Yarns. Where additional strength is required, supported yarns are furnished for both weaving and knitting.

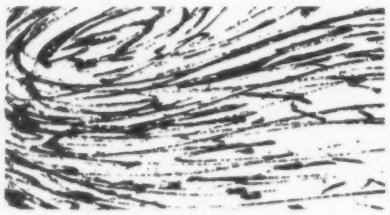
Caustic Resist. A new adhesive, recently introduced, makes metallic yarns resistant to alkalis and acids used in the piece dyeing operation. It also imparts greater brilliance and makes possible greater yield per pound of yarn.

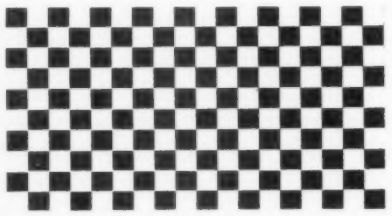
What these performance characteristics mean to metallic yarn users

They extend the range of uses through better performance and better handling, adding new dimensions of richness in texture hitherto unobtainable. A major contribution to the need for enrichment in contemporary textiles.

Where you will find Fairtex metallic yarns used

Apparel, automotive fabrics, upholstery, drapery, tablecloths, towels, blankets and sheets, industrial fabrics, floor coverings, laminations, grill cloths, knitwear, swimwear, slippers and shoe fabrics, bedspreads, braids and ribbons.





New Space Metallized Metallic Yarns

Fairtex has recently developed various patterns of space metallized Mylar* metallic yarns. A great deal of interest has been shown in fabrics where an interrupted, even or random metallic effect is desired. The pile upholstery field, where metallic yarns are used in warp applications, is now able to achieve more varying and interesting patterns. Automotive, apparel, and other fabrics offer tremendous possibilities with these new yarns. These are available either unsupported, supported or in combination with other yarns. Examples of patterns in space metallized yarns are shown above.

*DuPont registered trademark for its polyester film.

Franklin Process

A DIVISION OF INDIAN HEAD MILLS, INC.

COLOR COMPASS

IN THIS NUMBER of the Franklin Process Color Compass we bring to you a special series of fashion colors and combinations for the Fall and Winter seasons to come. Our thought here is to contribute towards providing designers, mills and manufacturers with fashion colors that can be used in preparing coming seasons' lines . . . colors that will meet coming fashions, tastes and trends. For color is the base of fashion success.

IN PRESENTING these colors we have gone one step further. We have paired "go-together" shades so that designers and stylists may quickly grasp the possibilities presented by the Color Compass Palette. We believe that this method of presentation will be of value and are happy to distribute this forecast as a Franklin Process service to those who recognize that color is an integral part of today's Fabric and Fashion Selling.

See these Actual Fashion Shades

Please turn page

Franklin Process Company
A Division of Indian Head Mills, Inc.

Colorbred TRADE MARK Yarns for Better Fashion Selling

Franklin Process

PRESENTS

V.I.P. Colorbred YARNS

In Colors and Combinations for Advance Fall, 1962

FALL RED
vip 540

PUMPKIN GOLD
vip 542

COPPER GLOW
vip 544

MONACO BROWN
vip 546

DEEP SEA BLUE
vip 541

NUT BROWN
vip 543

MING TILE BLUE
vip 545

RIVIERA GREEN
vip 547

DID YOU KNOW . . .

That until the development of synthetic dyes by Perkin in 1857, most of the dyestuffs used in the world came from plants, shrubs and trees. It has been estimated that through the course of history some 1000 such plants have been used for the extraction of dyes.

Indigo dye came into great prominence in the Carolinas during the early Colonial days. The soil of the Carolinas was especially well suited to raising the indigo plant and many fortunes were made in S. Carolina by exporting it to different parts of the world. As a blue coloring Indigo was widely accepted throughout the world and had been used since the time of the early Inca and Egyptian civilizations.

In the days before synthetic dyestuffs, the "Big Four" vegetable plants used in coloring textiles were *Indigo* and *Woad* for blue, the *Madder* root for red, and *Weld* for yellow. Either Woad or Indigo were combined with Weld to make shades of green and when Madder was added to these two it produced a deep purple. So that by proper blending of the "Big Four" it was possible to produce a wide range of colors.

The color *Yellow* has provoked a fascinating symbolism. In early civilizations it was related to both sunlight and wisdom. In the ancient religions of the East it was considered a sacred color and it was similarly regarded by both the Egyptians and the Greeks. In today's markets the color yellow is gaining strength as an important high fashion shade, especially for the Spring and Summer seasons.

COLOR COMPASS COMMENTARY

The color notes and comments which appear in these columns are drawn from the vast and intriguing literature on color which is a storehouse of information and inspiration. Franklin Process hopes they will offer designers and manufacturers interesting background material and will stimulate them to further research in this field.

In practical everyday use it has great value as a high contrast color, especially when it is combined with black. That is why yellow is used for school buses, road signs and many commercial installations. It attracts attention forcefully.

Yellow is also credited with being a color which inspires creativity and this may perhaps be due to its capacity for producing changes in other colors. It turns red to orange and blue to green. It is known as a catalyst.

Different colors are created by light rays of differing wave lengths. For instance, the color *red* has a wave length of about 760 millimicrons. Violet has a wave length of about 380 millimicrons. A millimicron is measured at 25/millionths of an inch. When the eye sees a red object this means that the object has absorbed all visible light rays except those of the "red" wave length which are reflected back to the eye.

* * *

In Ancient Heraldry there were nine traditional colors:

Yellow or *gold* for honor and loyalty.
White or *silver* (argent) for faith and purity.
Red or *gules* for courage, zeal and strength.
Blue or *azure* for piety and sincerity.
Black or *sable* for penitence, sorrow, death.
Green or *vert* for youth, hope, serenity.
Purple or *purpure* for rank, royalty, regality.
Orange or *tenne* for endurance and strength.
Red-purple or *mussey* for sacrifice.

CAPSULE COLOR QUESTIONNAIRE

Q. How many different hues can the human eye distinguish in the spectrum?
A. About 128, with technical equipment.

Q. What is the favorite color of men? Women?
A. Blue for men; red for women.

Q. How would you define a *cool* color? A *warm* color.
A. In cool colors, blue predominates. In warm colors, red or orange predominates.

Q. What is a *distance* color? A *near* color?
A. Blue for distance; red for near.

Q. What was the first synthetic dye color to be developed?
A. The color *mauveine* or *violet* which was synthesized by Sir William Perkin in 1856.

Q. What are the three *primary pigment* colors?
A. Magenta, Peacock Blue and Lemon Yellow because they cannot be produced by mixing other pigments together.

Q. How would you produce *black* pigment color?
A. By combining the three pigment primaries.

V.I.P. COLORBRED YARNS in Cotton, Wool, Worsted, Man-Made Fibers and Blends of all Types.

Highlighting business-stimulating colors and color combinations for fashion-minded designers in the men's, women's and children's fields.

WOODS GREEN
vip 548

CHERRY RED
vip 549

BARK BROWN
vip 550

SIERRA BLUE
vip 551

CANNES PINK
vip 552

CASINO BLUE
vip 553

COCO
vip 554

GREIGE
vip 555

AND DID YOU KNOW

. . . THAT COLORBRED YARNS DYED BY FRANKLIN PROCESS ARE USED IN AT LEAST 35 DIFFERENT END PRODUCTS. THESE INCLUDE:

Tufted Textiles
Wire Covering
Novelty Yarn
Rubber Covering
Surgical Goods
Upholstery Trim
Knitted Outerwear
Knitted Swimwear
Knitted Hosiery
Knitted Underwear
Knitted Gloves
Knitted Cloth
Knitted Slipcovers
Knitted Foundation Garments
Knitted Wash Cloths
Knitted Trim
Woven Shirtings
Woven Dressgoods
Woven Foundation Garments
Woven Toweling
Woven Lace
Woven Narrow Fabrics
Woven Webbing
Woven Auto Trim
Wool Fabrics
Worsted Fabrics
Woven Carpets
Woven Upholstery
Woven Sheeting
Woven Industrial Fabrics
Woven Swimwear
Braided Shoelaces
Braided Ric-Rac
Braided Elastic
Braided Carpets

DID YOU KNOW . . . THAT FRANKLIN PROCESS IS A PIONEER IN PACKAGE DYEING OF TEXTILE YARNS AND IS NOW THE LARGEST PACKAGE DYER IN THE WORLD? ITS FACILITIES COVER ALL TYPES OF YARNS, INCLUDING:

COTTONS: *Plain, Mercerized, Combed, Carded, Single & Ply.*

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MAN-MADE: *All types of spun yarn.*

BLENDS: *The full range of blended yarns now available.*

DID YOU KNOW . . . *that Franklin Process has a* SOUTHERN EXPOSURE? *Its greatly expanded facilities are concentrated in the heartland of America's textile industry. Three modern quality-controlled and fully-equipped dye plants are located in Chattanooga, Tennessee and in Greenville and Fingerville, S. C.*

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PHILADELPHIA: 301 SWEDE STREET, ROOM 506, NORRISTOWN, PA.

PROVIDENCE: 1045 WARWICK AVENUE, WARWICK, RHODE ISLAND

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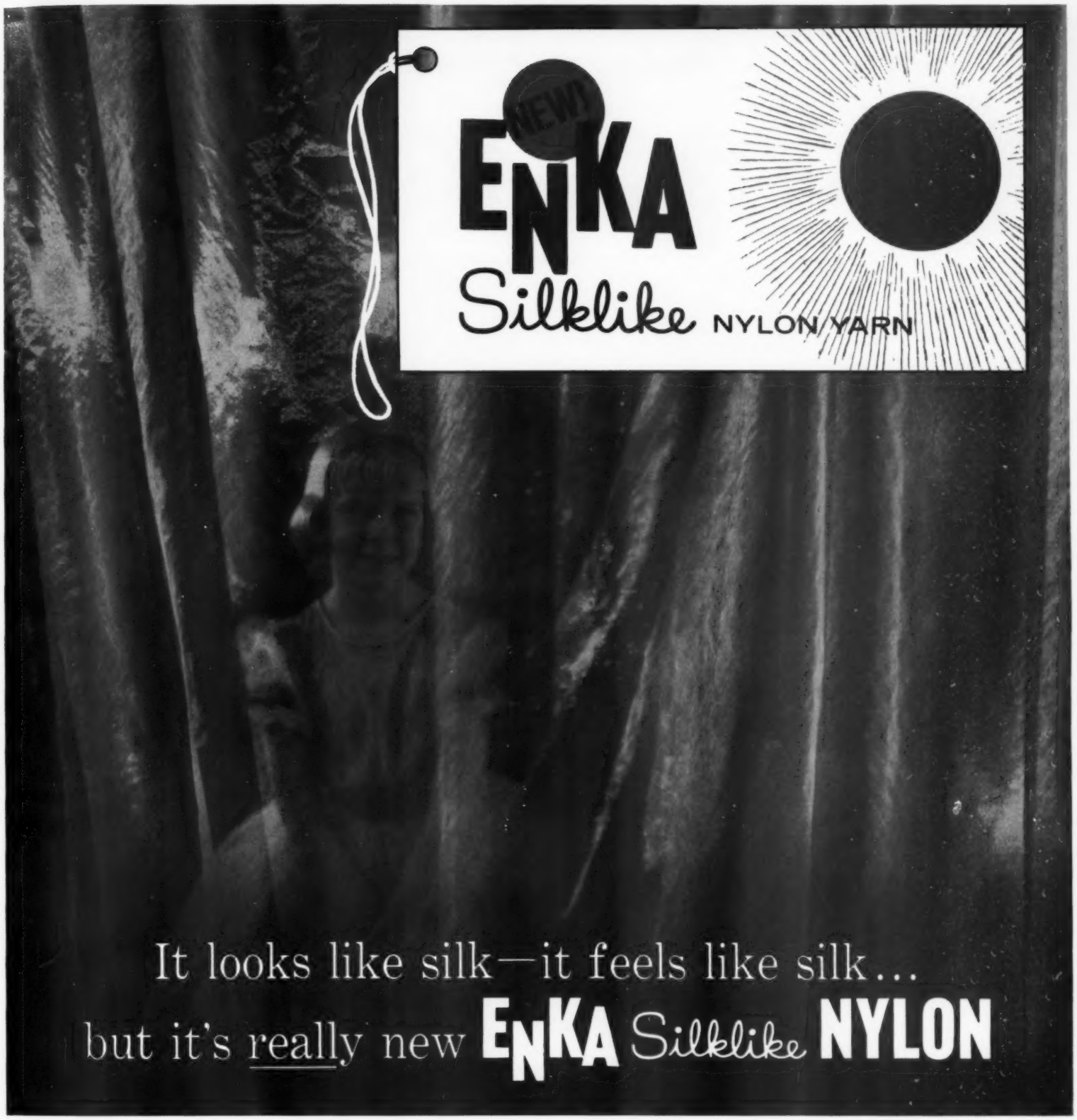

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And to launch this fabulous new yarn—Enka has planned a thumping promotional campaign introducing consumers to new Enka Silklike nylon in fabrics and fashions. Check on it TODAY at: Enka merchandising in New York, 350 Fifth Ave., PE 6-2300 or the District Sales Office nearest you.

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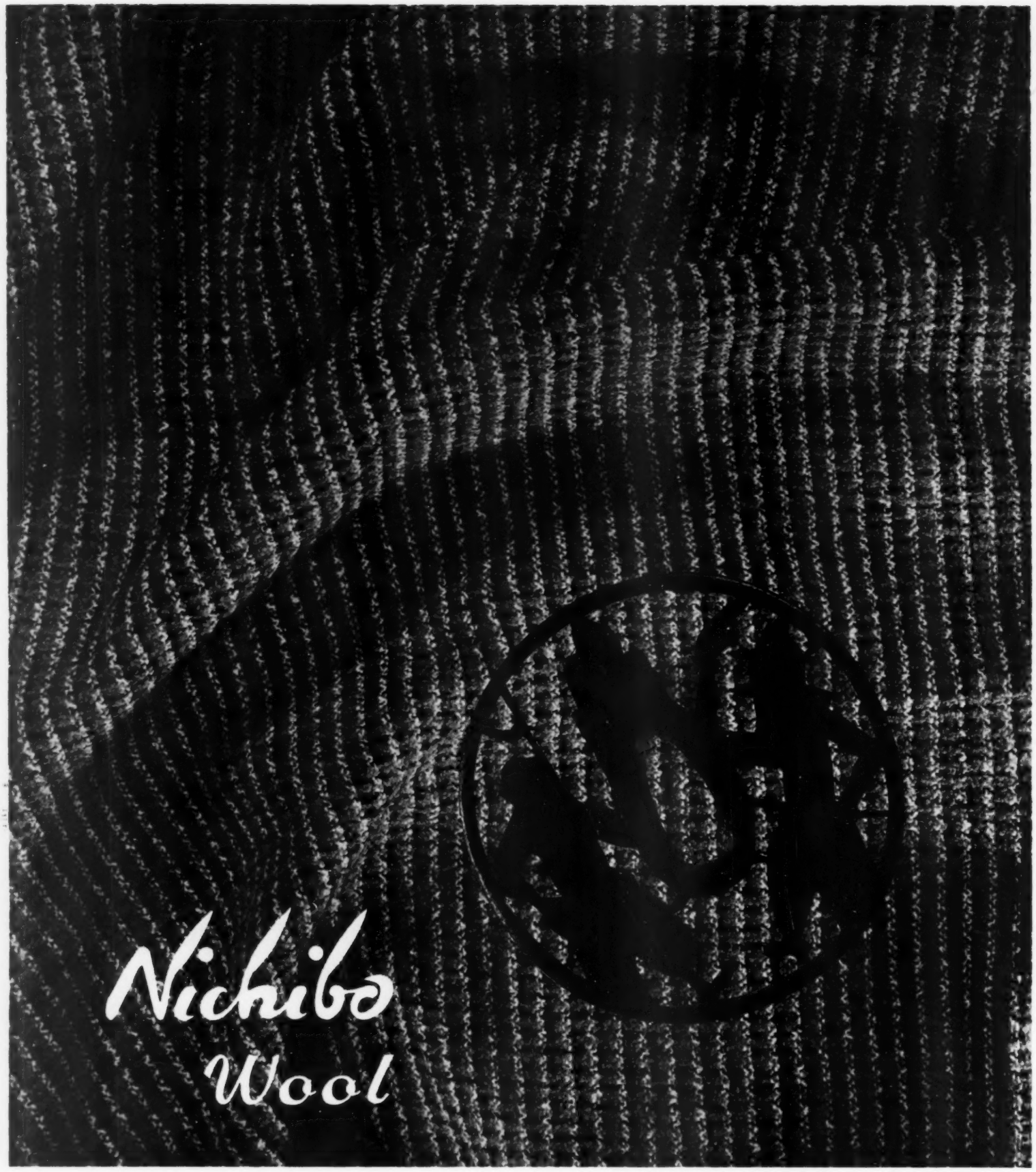
...THROUGH CHEMISTRY

Du Pont makes fibers, not the fabric or fashions shown here.



The skillfully carved sword guard - called Tsuba in Japanese - adorned the blade of an ancient warrior four hundred years ago. Its design mirrors the influence of Portuguese traders and missionaries who opened Japan to western civilization, bringing Christianity, crystal, guns to the isolated island empire. In the same era, the first woolen fabrics were introduced. Through the years craftsmen have adapted and developed weaving skills so that Japan today enjoys a worldwide reputation for quality woolen exports. Representative manufacturer of superior woolen and worsted fabrics, Nichibo is also widely acclaimed for quality silk, cotton, rayon and vinylon (synthetic) of the world's highest standard. NICHIBO is the company mark identifying products of DAI NIPPON SPINNING CO., LTD. Osaka, Japan.

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(b) **FLAT UPHOLSTERY FABRICS.** Example: Prony Tapestry, one of a broad collection of high fashion flat fabrics from the Stead & Miller Division. Guarantees long wear, easy care.

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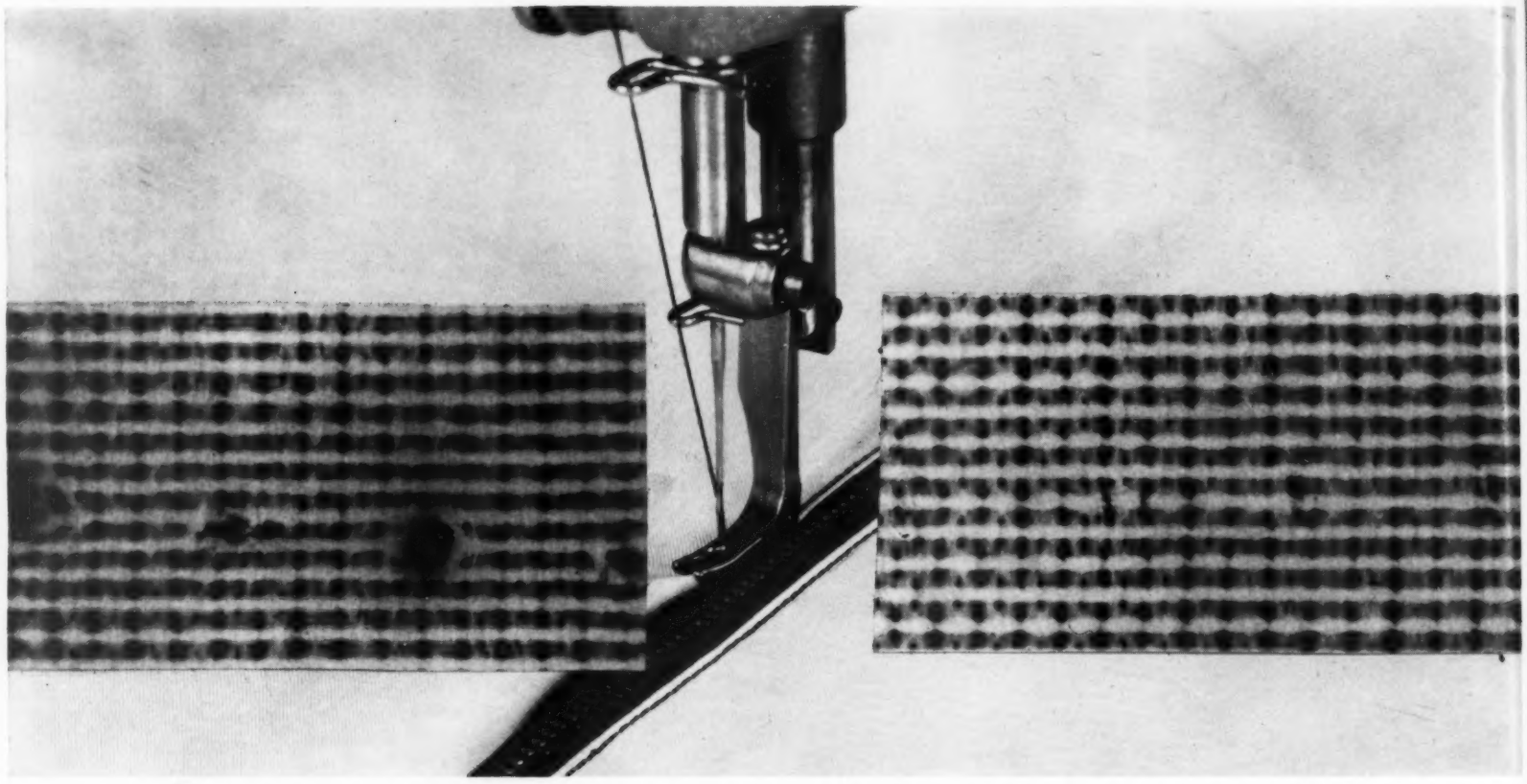

The two enlarged fabric samples above reveal how Norane reduces needle cutting to a minimum. On the left is the improperly treated fabric, showing the needle cuttings. On the right is the Norane treated fabric. Needle marks are hardly visible.

1. If the fabric bunches up under the "foot" of the sewing machine, due to excessive friction, then production is slowed down and the cloth becomes hard to handle in the sewing room. This often happens in working with the fabric-foam laminates.
2. If the needle, moving at high speed, cuts through the fabric, it weakens the seam. This often happens with some of the man-made fibers.

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1. When Norane silicone finish is used, it coats the foam laminate, thus reducing surface friction and allowing the foam surface to move smoothly and freely under the sewing foot.
2. A Norane finish reduces seam cutting to a minimum by coating the threads so the needle slides between the interstices of the fabric.

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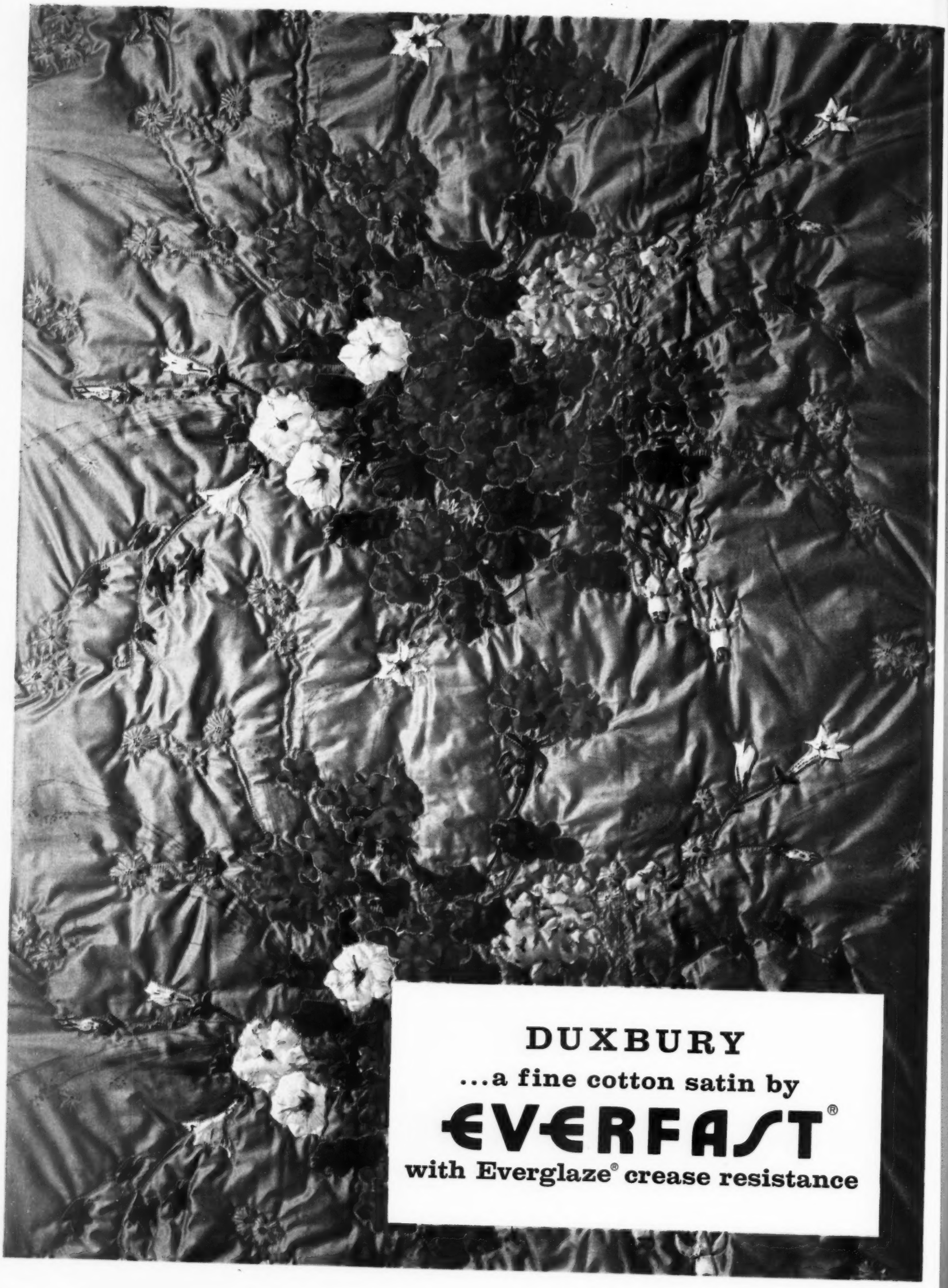

DUXBURY
...a fine cotton satin by
EVERFAST®
with Everglaze® crease resistance

WHY ZANTREL

• • •

A report on the new balanced cellulosic fiber which combines the comfort of combed cotton with the beauty and luster of silk. The functional performance properties built into Zantrel have been achieved after twenty years of research and development. They involve a new concept in cellulose chemistry as well as new and unique manufacturing techniques. The story of Zantrel's development and a report on its characteristics are told by AF's Marketing Editors on the following pages.

WHY ZANTREL...

Means a New Birth for Cellulosic Fibers:

The outstanding man-made fibers of our day have been largely designed to duplicate and improve upon the properties of either wool or silk. But here is a brand new fiber which is conceived and successfully developed as a "man-made cotton" with high performance, subdued luster, rich hand and drape-ability. The result is an inexpensive fashion fiber which is bound to play an increasingly important role in the economics of the textile and apparel industries.

THE NUMBER OF man-made fibers now bidding for the interest of both consumer and trade has produced an understandable need for education in the market. Every fiber producer today faces the difficult task of establishing a brand identity for his particular fiber, but to the public at large the differences are hard to understand.

Yet the differences *do* exist and fortunate indeed is the producer whose fiber has distinguishing characteristics which are immediately obvious both to the layman and to the trade. Such a producer is Hartford Fibres Company and such a product is its new Zantrel Polynosic rayon fiber.

This progress report seeks to answer the legitimate question "Why Zantrel"? Why still another new fiber added to the list of contenders for the shrinking consumer textile dollar? What is there about Zantrel which convinced the management of Bigelow Sanford (parent company of Hartford) that it justified an investment of many millions of dollars in plant and in new equipment?

The Economics of Zantrel

The answers are partly economic, partly aesthetic and partly technical. They are briefly stated.

In the textile market there is a definite need for a modern, man-made fiber of high performance and low price. In both the textile and fashion industries, where fiber cost is a vital factor in the profit structure, there is a vast market for a man-made fiber which satisfies the consumer's educated expectations on how a fiber should perform, and which does this at a modest price. ***This is exactly what Zantrel has achieved.***

The development of Zantrel involves a radical new concept in cellulose chemistry. It is based on a new structure and chain length in the cellulose molecules which produce new physical, chemical and performance characteristics in Zantrel as against other cellulosics including the cross-linked and high wet modulus fibers. It also involves a radically new manufacturing technique and new types of equipment.

The end result is a new man-made fiber which — either by itself or in blends with natural and other man-made fibers — not only satisfies the consumer by its performance and its aesthetics, but also offers an attractive profit potential to mill, converter and manufacturer.

Definition and History of Zantrel

Briefly defined, Zantrel is a man-made cellulosic fiber (*cotton is also chiefly cellulose*) whose properties are equal to or better than combed cotton and whose appearance is a cross between cotton and silk.

Its history goes back to a process developed in 1938 by a Japanese Dr. Schozo Tachikawa. In 1953 this process was acquired by a European group composed of Belgian, French and Swiss textile interests. They adapted it for commercial production in July, 1958, after intensive development work lasting over five years. In August of 1959 Hartford Fibres Company acquired a license to produce the fiber in the United States. The new method of manufacture is protected by seven United States patents. In mid-September of 1960 initial production of Zantrel began at Hartford Fibres Co.

"ZANTREL POLYNOSIC"

The descriptive terms "Zantrel" and "Polynosic" are the registered trade mark of Hartford's new fiber.

"Polynosic" is a coined word derived from "poly" meaning "many" and "nosi" meaning fibrils.

Hartford uses the phrase "Zantrel Polynosic rayon" to distinguish its new fiber.

How Does Zantrel FEEL?

The hand of Zantrel is one of its outstanding characteristics. It is crisp, lofty and luxurious, very close to the hand of silk or Sea Island cotton. Above all, it feels wonderfully comfortable next to the skin and never develops the clammy, hot-in-summer-cold-in-winter feeling which is often a characteristic of other man-made fibers. This is because Zantrel absorbs moisture very much like cotton and is more breathable than cotton. An added virtue, as against some of the newer man-made fibers, is that it does not develop static electricity. As a result it does not cling to the body. It feels cool and comfortable.

How Does Zantrel LOOK?

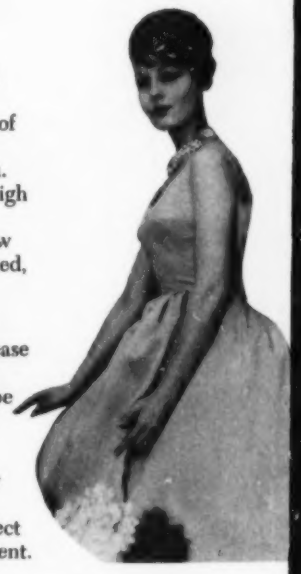
It looks rich, has a "quality" appearance which belies its modest price. It has a deep, soft luster which immediately invites touch. It is highly drapable. When dyed or printed, its colors are bright, deep and clear and it accepts the full range of dye colors in the spectrum. It is the first luxury synthetic which can be printed or dyed in vat colors on a continuous cotton range. It can be package dyed, beam dyed or piece dyed and has affinity for all types of dyes normally used on cellulosic fibers. It immediately suggests the word "luxury."

How Does Zantrel PERFORM?

In developing Zantrel, its sponsors were above all seeking high performance qualities. This they achieved beyond their expectations. Fabrics made of Zantrel are completely washable. They are long wearing because of Zantrel's high tensile strength. The fiber itself has a high wet break strength, a high wet modulus and great resistance to caustic soda solutions. As a result its shrinkage factor is very low and it can be Sanforized, or, if necessary, mercerized, just like cotton. It has built-in resistance to both initial and progressive shrinkage.

It has excellent dimensional stability and good crease resistance so that it lends itself easily to finishing for wash-wear performance. Moreover, for this type of finishing, a solution of only 5% to 6% of resin produces excellent results.

Most important is the fact that Zantrel loses little or none of its strength in the resin treatment. The fabric is not tenderized in the process. In this respect it is much stronger than cotton after such treatment.



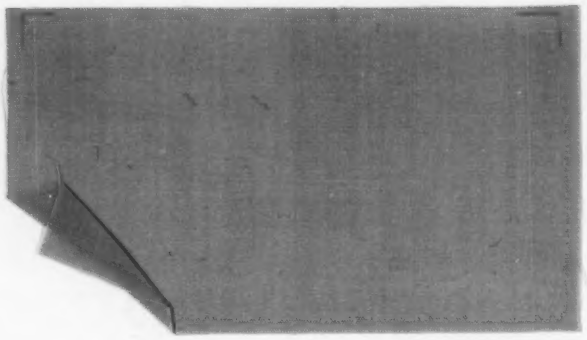
How Does It BLEND *With Other Fibers?*

As a fiber for blending with either cotton or other man-made fibers, Zantrel has unique virtues. For blends with cotton it is the most marriageable fiber yet developed, since its composition is closely akin to that of cotton. Because it is man-made and therefore uniform, it has none of the imperfections of cotton. It lends itself to clean spinning with the result that it upgrades the cotton with which it is blended. For example, when Zantrel is blended with carded cotton, it produces a yarn which is equal and sometimes superior to combed cotton and at a lower price. And because it takes dyes like cotton, there is no problem of contamination due to fly.

When Zantrel is used to replace cotton in blends with other man-made fibers it has obvious advantages. It serves the same purpose as cotton by giving the blend a more "natural" hand and a capacity for absorbing moisture. But since it is a man-made fiber, it logically blends better with other man-made fibers than does cotton because it is uniform and not subject to natural imperfections. It matches the evenness of the other man-made fibers with which it is blended. In addition, it provides the lofty, luxurious hand which is Zantrel's outstanding characteristic. Blends of Zantrel and other man-mades are causing great interest in the wash-wear field.

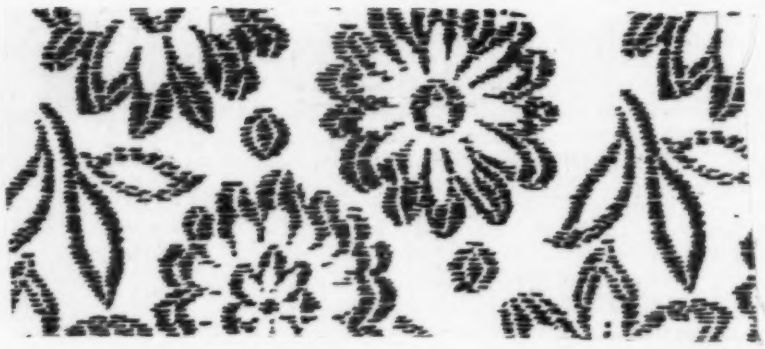
WHY ZANTREL...

in 100% constructions, opens new textile horizons . . .



A 100% Zantrel broadcloth by Crown Fabrics. It is designed for women's apparel. Woven by Burlington.

All Zantrel in a sheer print by Cranston Print Works. The "natural" hand and stability of the cloth is outstanding.

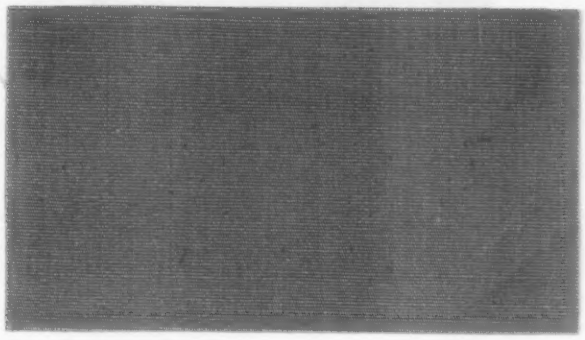


A Cranston print by Waldburger. This also is a broadcloth made of 100% Zantrel, with fine hand and draping qualities.

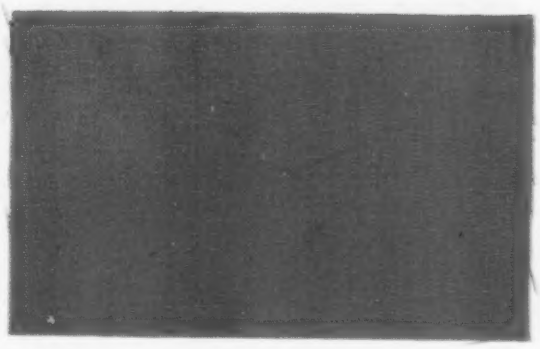
From the mill point of view Zantrel is the only cellulosic fiber now known which can be processed either on the synthetic system or on cotton mill equipment and in cotton finishing plants. The fabrics shown here are completely washable, are low in shrinkage, can be Sanforized like cotton and easily processed for wash-wear performance without losing strength in the resin treatment.

WHY ZANTREL...

in blends with cotton, makes a natural desirable combination . . .



This full-bodied poplin with fine texture is a blend of 40% Zantrel with 60% carded cotton. Made by Lowenstein.



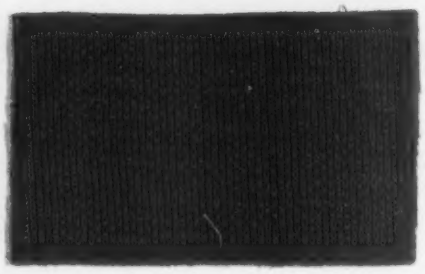
The lustrous texture of this Lowenstein broadcloth is achieved with 40% Zantrel and 60% carded cotton.

A fine wale corduroy by Cone Mills in a wide range of colors. It is a 50/50 blend of Zantrel and carded cotton.

One of the impressive advantages of Zantrel when blended with carded cotton is that it gives carded cotton mills the ability to produce goods which compete advantageously in quality and price with combed cotton. An additional advantage is that Zantrel, being man-made, is always uniform, which makes for clean spinning. It also dyes like cotton and can be printed in vat colors on a continuous cotton range.

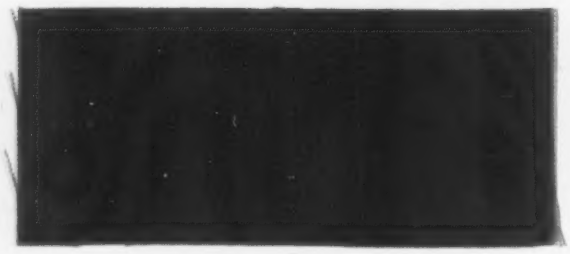
WHY ZANTREL...

in blends with other man-made fibers, gives the finished fabric a "natural" hand and the all-important factor of comfort in wear.



Double knit for women's dresses.

A 50/50 blend of Zantrel and Orlon.

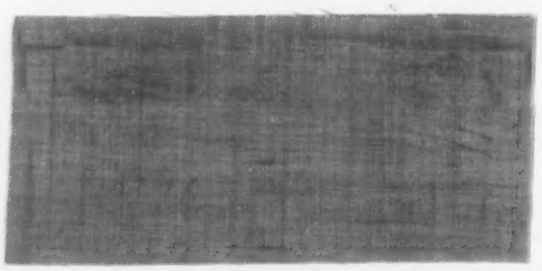


A poplin slack fabric by Burlington Men's Wear. It is a 50/50 blend of Zantrel polynosic and Fortrel polyester.

A warp stretch gabardine by Jack Marstan Fabrics. Called "Power-Ply," it is a blend of 35% Zantrel and 65% nylon.

Richelieu Fabrics combines 54% Zantrel with 46% Fortrel to make this high performance sportswear chambray cloth.

"Arizan" broadcloth takes its name from the blend of 50% Arnel with 50% Zantrel. It is made by R.S.L. Fabrics.

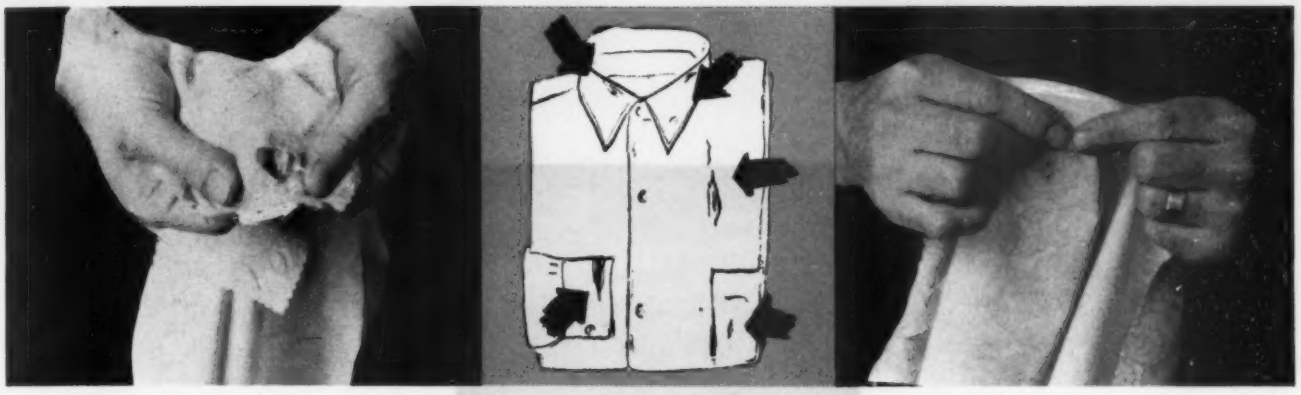


Wellington Sears makes this fine wash-wear batiste in a blend of 35% Zantrel and 65% Dacron.

A high performance wash-wear broadcloth by Burlington. It is a blend of 50% Zantrel with 50% Kodel fibers.

Zantrel has all the key properties of cotton but it also has all the processing advantages of a man-made fiber since its fibers are even and without imperfections. It therefore matches the evenness of other man-mades when blended with them. When it replaces traditional rayon in such a blend it has the additional advantage of far less working loss. To all fibers with which it is blended it adds a lofty, luxurious hand.

Why Zantrel resists tenderizing in the resin treatment for wash-wear



All-cotton wash-wear shirt *(center)* shows the weakening effects of the resin treatment. Fabric at left is easily "popped" when subjected to strain. Zantrel-blend fabric, at right, resists "popping" and retains its strength after multiple wearing and washing.

One of the serious problems encountered in the wash-wear resin treatment of 100% cotton, is that the fabric is often tenderized in the process, thus reducing its wear strength. But when Zantrel is blended with the cotton the resulting fabric has excellent resistance to this type of degradation — a most important factor in wash-wear.

For example, all-cotton broadcloth designed for resin treatment must use extra heavy filling yarns in order to satisfy wear-test requirements. This involves using 68 picks of 36's or 37's — as against the traditional 60 picks of 40's for equivalent shirting constructions which are *not* meant for wash-wear. With Zantrel it becomes possible to use the traditional lighter weight filling (60 picks of 40's) for a wash-wear broadcloth and still obtain a higher strength factor than that of the heavier, all-cotton construction. The result is a finer, less costly fabric *plus* better performance.

Why Zantrel Fills a Real Consumer Need

What about Zantrel in the market place?

On the preceding pages you have seen examples of fabrics made from a new fiber – Zantrel. You have seen what chemistry and textile technology have achieved in a fiber which has modern qualities of performance *plus* aesthetics. We feel you will agree that the twenty years of research and development which went into Zantrel were worth the effort.

But we would like to emphasize that this effort was not devoted only to performance and to aesthetics. It was also keyed to *the economic necessities of mass production.*

For the true test of a new fiber must be made in the market place. This is the test of its practicality. And this is the test which Zantrel passes with flying colors.

To the mill, to the converter and to the manufacturer, perhaps the most important aspect of Zantrel is the fact that *it competes economically in the price range of combed cotton.* This means that it is designed and produced to fill an important existing consumer need. This tremendous consumer market is the area in which Zantrel confidently expects to play a major and ever increasing role during the next decade.

The logic of textile economics guarantees for Zantrel this kind of role because Zantrel is *the plus fiber at a price.* It matches today's consumer expectations as to how a fabric should feel and how it should perform – and it does this at a price which makes it available to the vast majority of people.

Specifically, and from the point of view of the textile producer, it makes it possible for a carded cotton mill to recoup lost ground. For example, a blend of 40% Zantrel and 60% carded cotton results in a fabric which is superior to most combed cottons in both hand and performance – yet undersells combed cottons of the same weight. This means that a carded cotton mill which uses Zantrel can now produce a heavier and meatier fabric at the same price as a lighter weight combed cotton.

Equally important is the fact that Zantrel can be processed in cotton mills on existing equipment and can be finished either in cotton finishing plants or on the "synthetic" system. Here too – in the finishing process – Zantrel has a strong economic edge because it is not tenderized by the resin treatment for wash-wear performance. In this respect it is much stronger than cotton.

This impressive combination of advantages – economic, aesthetic and technological – gives Zantrel a special niche in the textile market, a niche which meets the needs of the producer and therefore of the ultimate consumer.

SUMMATION
on
"ZANTREL POLYNOSIC"

•

We believe the preceding seven pages have effectively answered the question . . . *Why Zantrel.*

•

We know Zantrel Polynosic is as different from the old rayons as is Sea Island cotton from Jute.

We have proof that Zantrel offers the consumer a new concept of naturalness and beauty with high performance.

•

We can demonstrate its tremendous profit-making potential for every branch of the textile industry.

•

Zantrel is now on stream.

•

HARTFORD FIBRES COMPANY

A DIVISION OF BIGELOW-SANFORD, INC.

ONE FORTY MADISON AVENUE

NEW YORK 16, N. Y.

OREGON 9-8560

RIA HERLINGER

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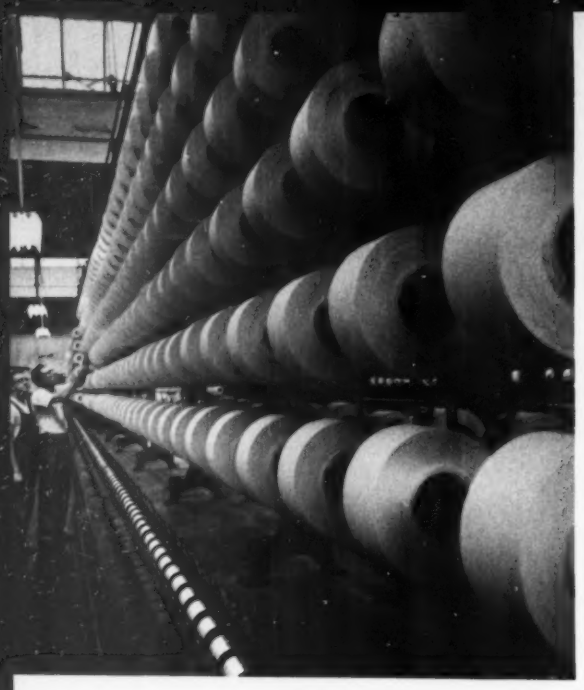


Wellington Mills recently completed a modernization program of all its facilities. Here is a view of the twisting department.

How a fine goods mill, with long experience in the

Art of Fiber Blending

is making a new contribution to basic fashion fabrics through blends of POLYESTERS with the *new* dimensionally stable and high strength RAYONS

WHEN YOU EVALUATE the fine textile operations of America, the name of Wellington Sears must rank high on the list. As the sales subsidiary of West Point Manufacturing Co., it represents fourteen diversified textile plants in Alabama, Georgia and S. Carolina. Of these units, two major facilities – Wellington Mills and a division of Shawmut Mill – are devoted exclusively to fine count, high quality fabrics.

A new fine goods plant at Shawmut, Alabama, was recently completed, new spindles and brand new looms of the most advanced design were installed, and all are operating on fine, combed yarn blends.

Wellington Mills in Anderson, S. C. – with which this report is chiefly concerned – was incorporated in 1903 and it was one of the first mills built in the South for the manufacture of quality textiles made of fine count yarns. Today it turns out some of the finest voiles, batistes, lawns and broadcloths produced in this country. It is especially famous for its polyester/cotton blends.

One of the newest and most interesting developments at Wellington Mills is the production of a wide range of fabrics constructed from blends of *polyester* fibers with the new, dimensionally stable and high wet strength rayons. Converters and cutters are showing great curiosity about these new blends because these are no longer the traditional "Chardonnet" rayons. They include such fibers as the new *Zantrel* (Hartford), *Avril* and *Avron* (Avisco) and *Moynel* (Courtauld's).

These new improved rayons have many virtues. They have great dimensional stability and high wet strength. They do not shrink appreciably, they can be Sanforized and easily processed for wash-wear performance, they are strong and have good resistance to creasing. Most important is the fact that they give to finished fabrics a luxurious, silk-like hand and are as comfortable to wear as cottons. An added virtue from the blending point of view is that when joined to the polyesters, their strength and evenness makes possible the spinning of fine even yarns and the weaving of very sheer strong fabrics with excellent draping qualities.

Two examples of these new blended fabrics are shown on the opposite page. They speak for themselves.

Blends of polyester and the new improved rayons are still quite new on the textile scene but they have been in the development stage for several years. During this trial run period Wellington Mills has done more experimental work in this area than perhaps any other mill in the country. This is a logical extension of Wellington's long experience and superior know-how as a specialist in high count blends.

Background for Blends

Wellington Mills has been working with rayon since World War II and with synthetic blends of all types since 1952.

Ten Different Constructions in polyester/*new* rayon blends

Wellington Sears has developed the widest range of polyester/*new* rayon blends now on the market. They include:

VOILE: 60 x 56 constructions for women's and children's apparel, both printed and plain dye.

BATISTE: 96 x 96, 96 x 80 and 96 x 72 constructions for men's dress shirts underwear and women's blouses.

LAWN: 76 x 76 and 84 x 88 constructions for women's blouses and intimate garments.

BROADCLOTH: Four different constructions – 136 x 60; 136 x 72; 110 x 74; 110 x 64. These are produced for all branches of the women's, children's and men's apparel trades.

Air view of the Wellington Mills facilities in Anderson, S. C. Major production is devoted to fine, high count blended fabrics.

Their first polyester/cotton blend was a 96 by 96 batiste which is still being successfully marketed by the mill's original customers in spite of many cheaper constructions which have appeared on the market. Similarly, a special oxford weave for Brooks Brothers has been continuously produced by the mill for the past five years.

They work with 40's up to 70's yarns in almost any type of blend. Completely new equipment and experienced hands give them a flexibility which makes it possible to develop new blends and new constructions without loss of time. Some of their workers have been with the mill for as long as fifty years and the average length of service of its 550 employees is 15.53 years. Today 85.9% of the mill's total production is in man-made blends.

In 1947 Wellington Mills launched a long-range expansion and modernization program which is currently being completed. It has involved a substantial capital investment in new facilities and equipment. During the past ten-year period new looms, new superdraft spinning frames and new combers have been installed, as well as new slashers, spoolers and automatic quillers. Today the plant is one of the best equipped fine goods producers in the nation. An example of the care which goes into the production of its blended fabrics is a new automatic filling winders which winds bobbins in sequence to minimize variations in filling.

The Quality Story of Blends

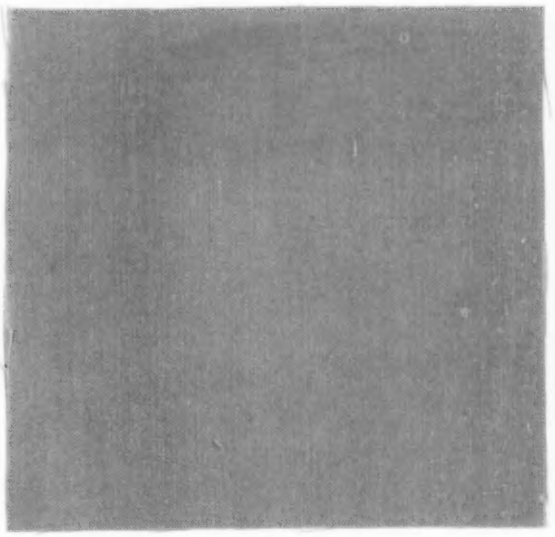
Wellington Sears sees the acceptance and increasing popularity of blended fabrics as based on three important factors:

1. *The establishment of successful blend levels.*
2. *The development of quality constructions.*
3. *Evenness and lack of defects in fabric produced.*

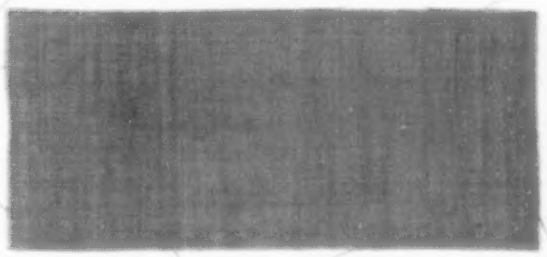
It has therefore focused its main efforts on a fine goods operation which puts quality first, quantity second. All cloth inspection is done yard by yard and all below standard goods are spotted with colored yarns sewn into the selvage. In the sizing process a machine accurately measures the viscosity of the solution. Moisture in the yarn is constantly policed. Though normal commercial warps run into several thousand yards, the Wellington mill frequently runs warps of from 100 to 500 yards on experimental fabrics. Only after thorough testing is a fabric put into commercial production. The result is a prestige product based on careful experimentation and it is this kind of quality approach and know-how which is now being devoted to the new blends of polyester and improved rayon.

Proof of the Pudding

Touch the new polyester/improved rayon blends!
You can feel the difference!

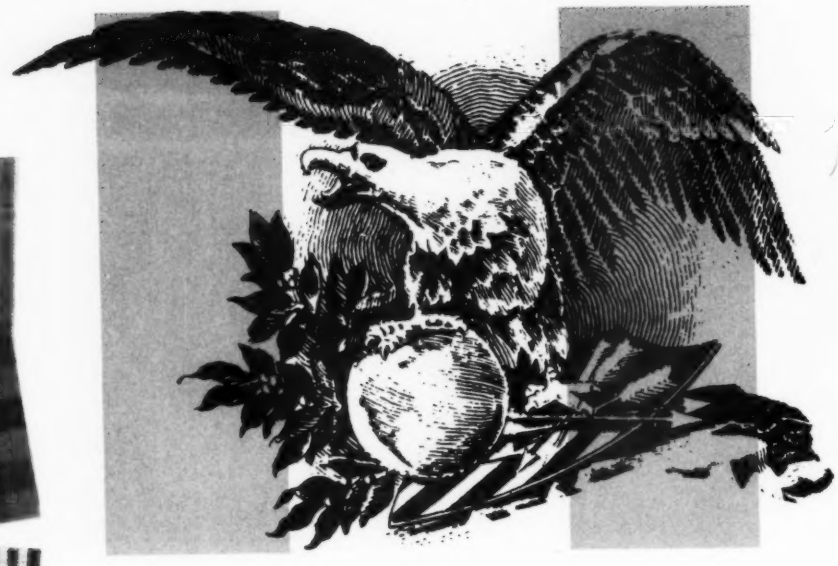


This fine example of the new Wellington Sears blends is made of 65% Dacron and 35% Avril.



A wash-wear broadcloth with fine hand in a 50/50 blend of Kodel and Zantrel Polynosic.

For samples and further details call:
WELLINGTON SEARS · 111 WEST 40 ST. · N. Y. 18 · LO 4-0700



AMERICAN AS SEERSUCKER... ESPECIALLY SEERSUCKER WOVEN BY

Russell
OF ALABAMA

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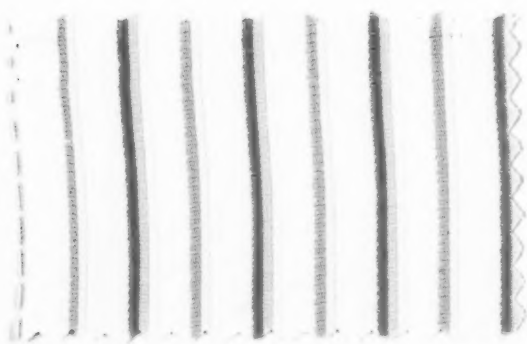


Russell's ombré-colored corded pique seersucker.

THE RUSSELL MANUFACTURING CO. ALEXANDER CITY, ALABAMA

AMERICANA PORTFOLIO

A portfolio of design themes and concepts which suggests the richness of our own heritage and its meaningfulness for the contemporary world of fabric and fashion.

"The practical consequence of such a philosophy is the well-known democratic respect for the sacredness of individuality, – is, at any rate, the outward tolerance of whatever is not itself intolerant. These phrases are so familiar that they sound now rather dead in our ears. Once they had a passionate inner meaning. Such a passionate inner meaning they may easily acquire again if the pretension of our nation to inflict its own inner ideals and institutions vi et armis *upon Orientals should meet with a resistance as obdurate as so far it has been gallant and spirited. Religiously and philosophically, our ancient national doctrine of live and let live may prove to have a far deeper meaning than our people now seem to imagine it to possess."*

WILLIAM JAMES IN TALKS TO TEACHERS

AMERICAN SPIRIT

HISTORY never repeats itself. Historic phenomena are born, mature and die, never to be revived. But the ideas they produce live on. The political situation of 1898 which roused William James is, like the psychologist, dead. Some sixty years later, however, his expressed idea still carries for us a grim pertinence.

All design "revivals" are stranded on the shoals of eclecticism. The house, the dress, the fabric, the furniture of the past cannot be recreated for the present. The rage for "Early American" which swept this country in 1910 left behind an embarrassed suburban crop of "colonial" mansions, varnished water benches masquerading as bars, pot-bellied stoves stuffed with geraniums and vacuous quaintness of mind which successfully barred the approach of any new idea.

To the designer bound on research, the outward appearance of a given object is almost irrelevant. Examination of the construction techniques, the ideas which produced this particular form and function is the beginning of a chain reaction which finally explodes into new solutions for today's problems.

Our 17th and 18th century craftsmen had many unique problems to face. They supplied a rapidly expanding market clamoring for goods but had few skilled hands to produce them. For forms they could draw on the

American promenade dress (1809) from the Costume Institute of The Metropolitan Museum of Art.

Eighteenth Century silver tray from the Brooklyn Museum Collection shows a fine sense of craftsmanship and decorative design.

The American search for simplicity was originally dictated by the necessities of life in the New World but it evolved into a concept of clean line and uncluttered surface which is full of meaning for contemporary designers.

N. E. walnut lowboy in Queen Anne style from The Brooklyn Museum.

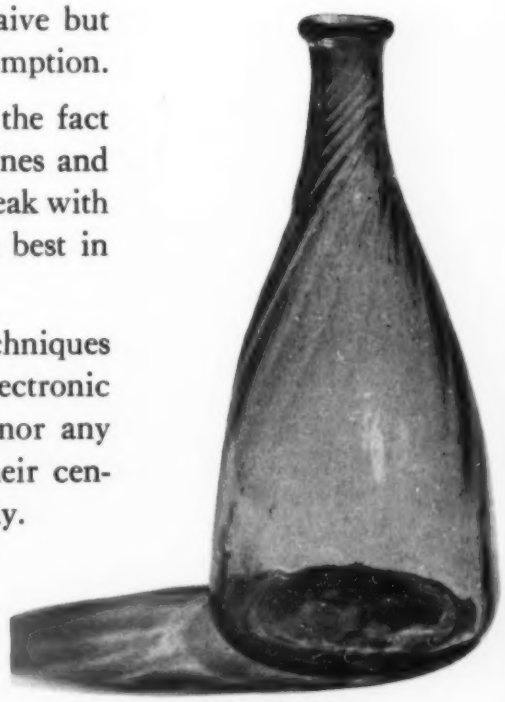
ancient cultures of their motherlands which they adapted to a completely different set of circumstances in the new country. They also were freed from the restrictive patterns of the old feudal society and had to find for themselves a new social and economic status.

This set of contradictions is responsible for some of the brilliantly simple and direct design of Colonial America. Simplicity had to take the place of trained workmen. Ingenuity replaced skill and money. The best of their furniture, fabrics and houses were neither artless nor naive but bespoke the necessity of quick production and immediate consumption.

But more important than the technological considerations was the fact that the people found virtue in simplicity. The idea of clean lines and uncluttered surface was born in the attempt of the colonists to break with the old feudal church and state. The Puritan mind was at its best in design for the body's needs of clothing and shelter.

It is this ingenious simplicity we admire today. The structural techniques which achieved it can be our target for study. An age of electronic blankets scarcely needs a multitude of handwoven coverlets nor any slickly machined imitations. But the ideas which produced their centuries-old beauty can still prod us into new experiment for today.

—Robert Riley, Design Laboratory, Brooklyn Museum



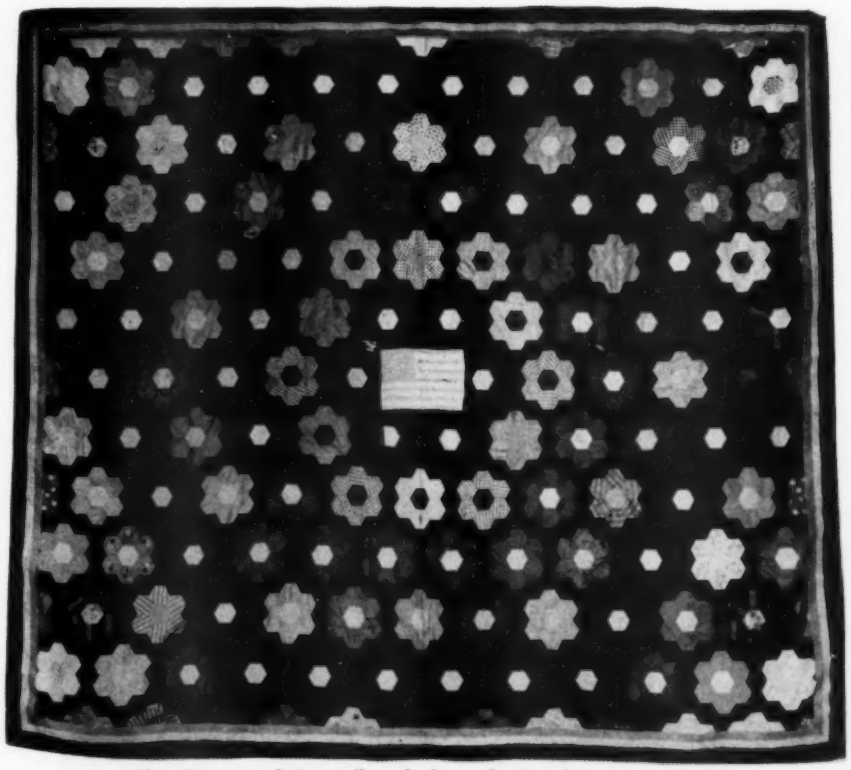
Ohio type bottle in light green glass. Brooklyn Museum.

Liberty coverlet from the Brooklyn Museum collection. Such coverlets were made by itinerant weavers who traveled across the country with a loom and a stock of ready-made designs. Using yarns supplied by the housewives and setting up shop on the spot, they wove designs like this.

IN THE AMERICANA TRADITION

FABRIC BY EVERFAST

The Everfast fabric swatched above springs from the Americana tradition in design. The deep "verdure" green is part of this tradition; so are such colors as Turkey Red, Pumpkin, Indigo, Copen, Tobacco Brown.



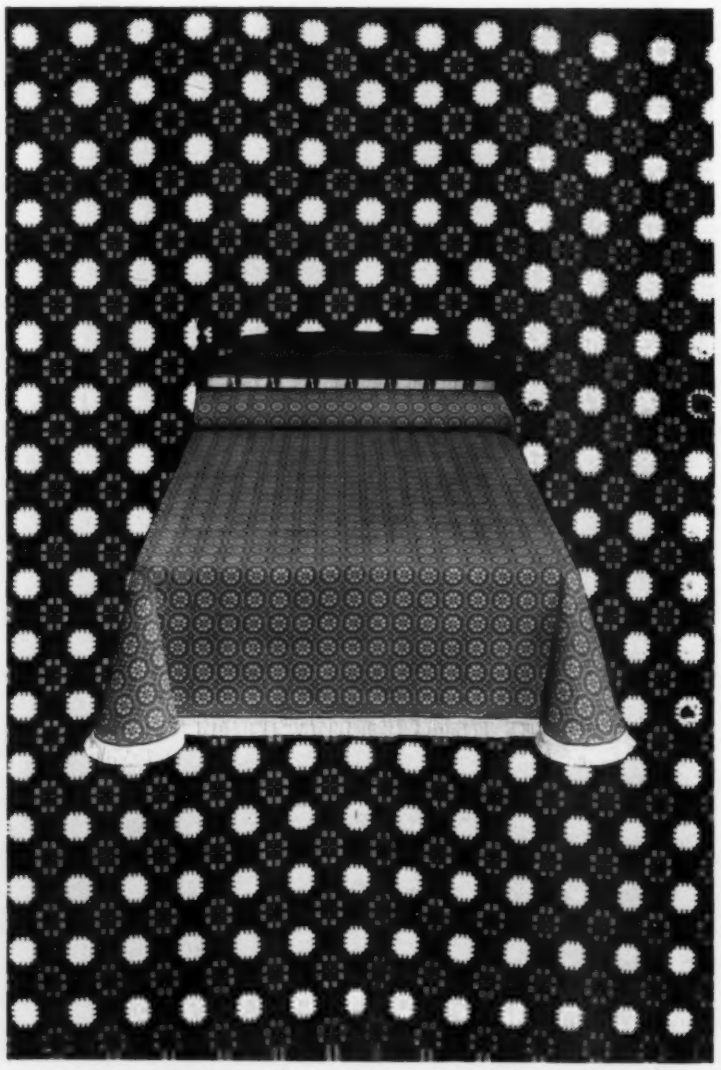
This "Stars and Stripes" quilt from the Smithsonian Institution was made in Nashville by Mrs. Mary Lord before the Civil War.

Pie plate from the Brooklyn Museum collection reveals the distinctive design work of Pennsylvania Dutch artisans.

Wood-paneled room with tiled fireplace and traditional upholstered armchairs. From the Metcalf Bowler House, Portsmouth, Rhode Island, built in 1763. Metropolitan Museum of Art.

Bed cover of checked white copper print on a linen background. Henry Ford Museum Collection.

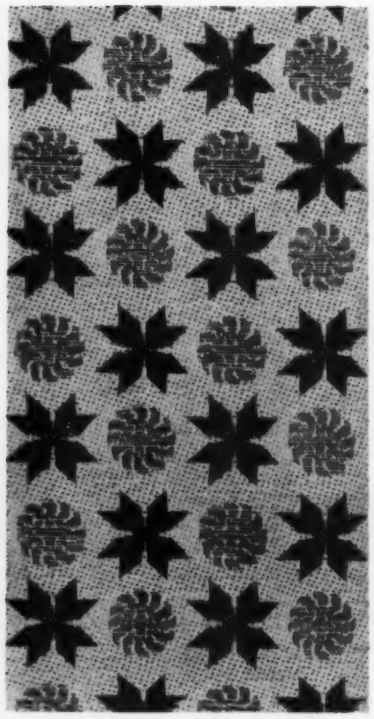
IN THE AMERICANA TRADITION *(continued)*



Morgan-Jones bedspread inspired by a Colonial design. The background is a wool and linen coverlet from the Henry Ford Museum.

A wooden Whirligig. Pennsylvania-German. Brooklyn Museum.

Schumacher's "Newport Eagle." From an 18th Century design.



American historic design. Paul Revere Provincial collection, by Bloomcraft.

LEFT: "Let Freedom Ring," a hand printed unglazed chintz depicting famous events from American history. **RIGHT:** "Pipe, Book and Tankard" – a typical "trompe l'oŧel" favored by the early American painters Harnett and Peto. From the Greeff "American Legacy" collection.

A walnut chair-bed from the Brooklyn Museum, revealing the "humble" Colonial design forms.

This typical Colonial room from the Samuel Wentworth House, Portsmouth, New Hampshire, dates back to 1671. It was re-created in the American Wing of the Metropolitan Museum of Art. Note the sophisticated juxtaposition of solid colors and elaborate decorative effects.

Wood-paneled room with tiled fireplace and traditional upholstered armchairs. From the Metcalf Bowler House, Portsmouth, Rhode Island, built in 1763. Metropolitan Museum of Art.

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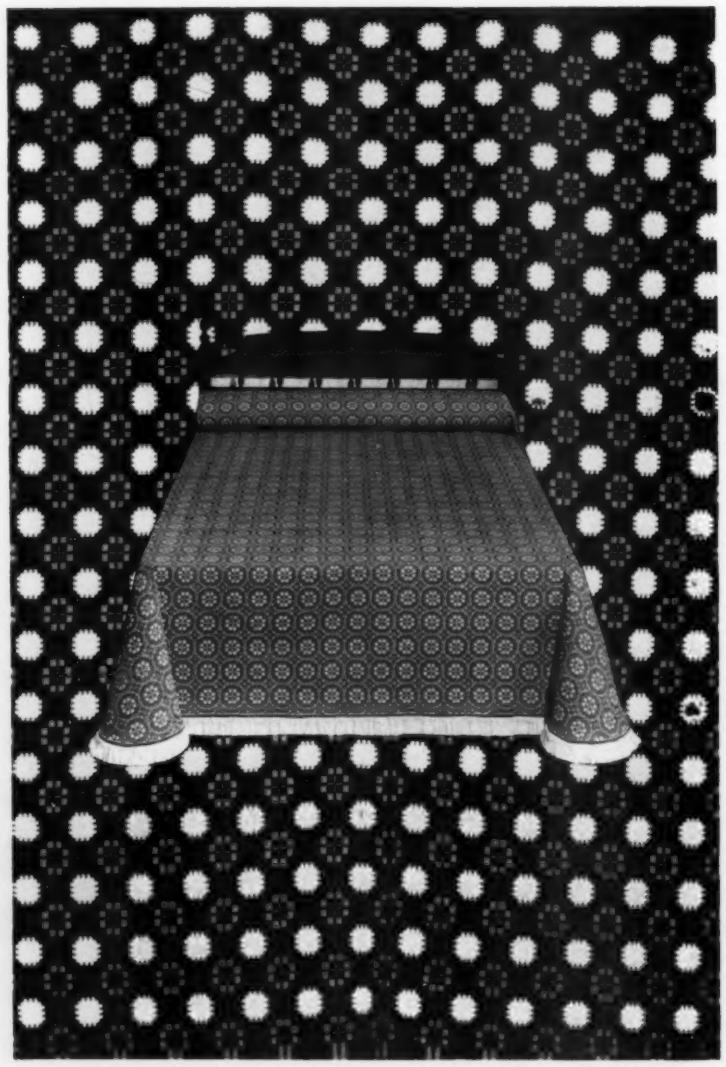

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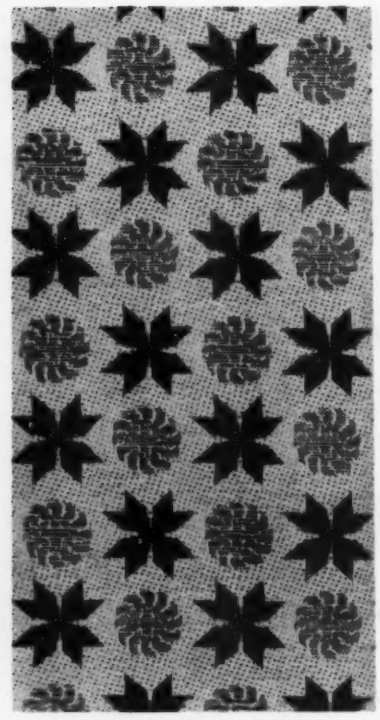

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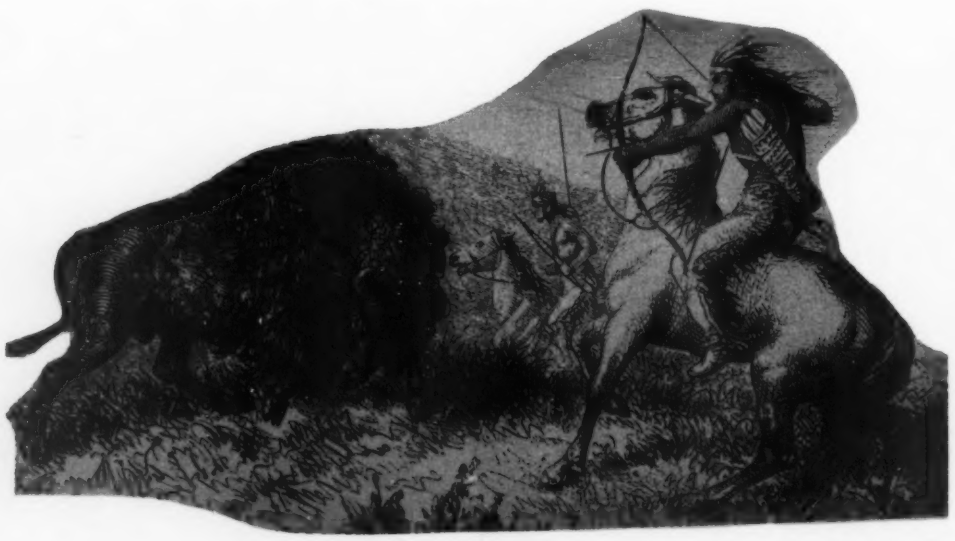
AMERICAN CLASSICS

The fabrics defined here have their origins in many parts of the world but they have become standard classics in the American fabric-fashion industries. These definitions lend themselves well to promotional use in window or counter displays since these are standard fabrics carried by every store. ABOVE: Buffalo Bill and Sitting Bull.



BROADCLOTH

A close woven and calendered woolen cloth, or a fine grade of cotton or silk, it boasts a firm, smooth surface. In 1772, the Colonists saw the first American-woven broadcloth on exhibit in Phila.

SEERSUCKER

Derived from the Persian word *shirushakar,* a puckered or blistered surface – literally milk and sugar. The original wash-wear fabric, a summer classic in our Southern States and now strong in the fashion picture everywhere.

CHINO

A tough twill-weave cotton made popular through its use in U. S. army uniforms. British in origin, it was exported to China (hence Chino) during World War One and bought there to outfit U. S. troops in the Philippines.

OXFORD

A shirting fabric originally made for Oxford students by a Scotch mill, it had universal popularity in colleges and now nationwide acceptance. It is mostly made of combed cotton yarns and has a basket or modified plain weave.

CORDUROY

The ribbed, high-luster, cut-pile fabric appeared at the courts of the French Louis', and mostly in the halycon days of France, on their servants' backs. This "cord du roi" cloth has been popular in the U. S. since 1783.

DUCK

Denoting a wide range of heavy fabrics, it was applied to cotton canvas when it was first manufactured in the U. S. It has a strong, firm and plain weave, is often used in the greige, and is now being revived as a fashion cloth.

HOPSACKING

Real hopsacking is the familiar commercial burlap. The name has been applied to a class of staple and fancy rough woolen Cheviot apparel fabrics in small basket weaves with a burlap effect. Now a fashion favorite.

BATISTE

Material named for Jean Baptiste, a French 13th century linen weaver. It is a soft, sheer fabric, made of high-quality cotton yarn in plain weave, and mercerized. Now made in other fibers and blends, it is widely used as a men's summer shirting.

GABARDINE

Firmly woven with a high texture and clear finish, gabardine dates back to the Middle Ages, when it was cut into a loose-fitting cloak, cassock or mantle. Its word origin: *gabardina,* Spanish for protection against the elements. Coming back to fashion favor.

DENIM

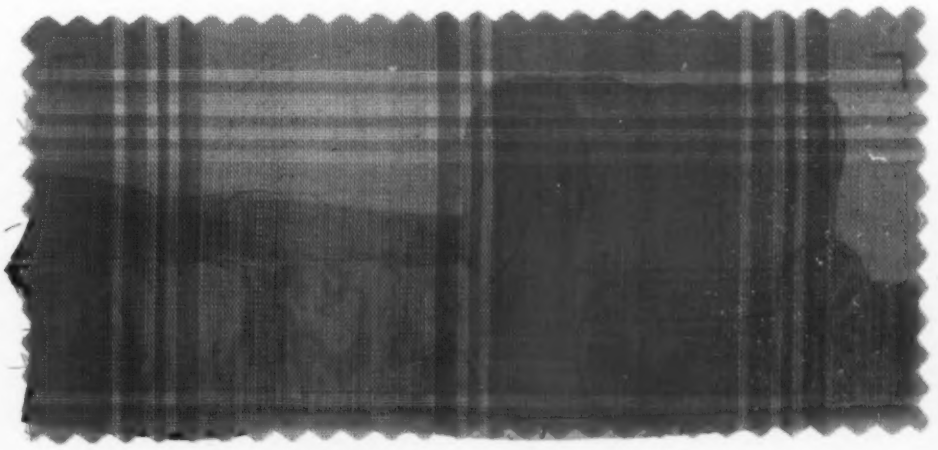
The French "serge de Nimes" came to this country in 1849 and became identified with the American dungaree or jeans. Today, this twill weave cotton is one of the most important sportswear fabrics for both work and play clothing group. It is rugged, compact and gives lasting service.

GINGHAM

Derived from the Malayan word *gin gan,* it first denoted a cotton fabric of the East Indies made with stripes, cross stripes, or barred effects. It is now one of the most popular of American summer fabrics in all types of apparel. Today gingham appears in many types of construction and in blends of natural and man-made fibers. It is known for its durability and its classic patterning. The gingham costumes shown in the "Molly Brown" photograph are typical in pattern but show interesting off-beat advances in color combinations.

AMERICANA ON STAGE

One of the smash hits of the current Broadway season is "The Unsinkable Molly Brown" an Americana musical which glorifies the glad-mad days of the Gold Rush. Costume Director Miles White planned his colorful settings and costumes to show some of the excitement of those times. Working with Galey and Lord's Gar Gilbert, he chose "Windrift," a sheer Dacron-and-cotton, and gave it the full play of incredible colors for dancing across the stage. Aquamarine with violet . . . coral with cherry . . . peach with mauve and brown . . . emerald with mossy green and gold . . . hot pink with pale gold and strawberry pink. . . . These are a few of the exciting color combinations, some of which are shown in the above color photograph.



GINGHAM FABRIC BY GALEY & LORD.

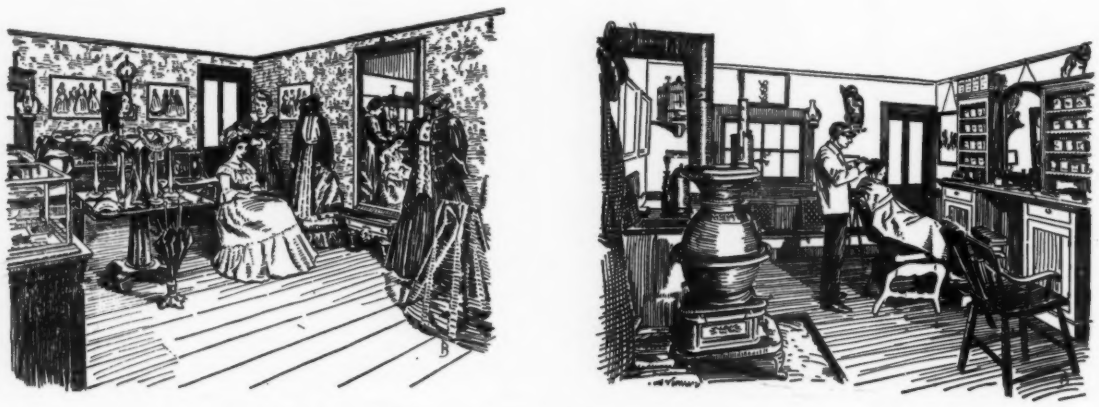
The Dearborn Inn, adjacent to the Henry Ford Museum, gives visitors an intimate picture of the way of life in Colonial America.

WHERE AMERICANA COMES TO LIFE:

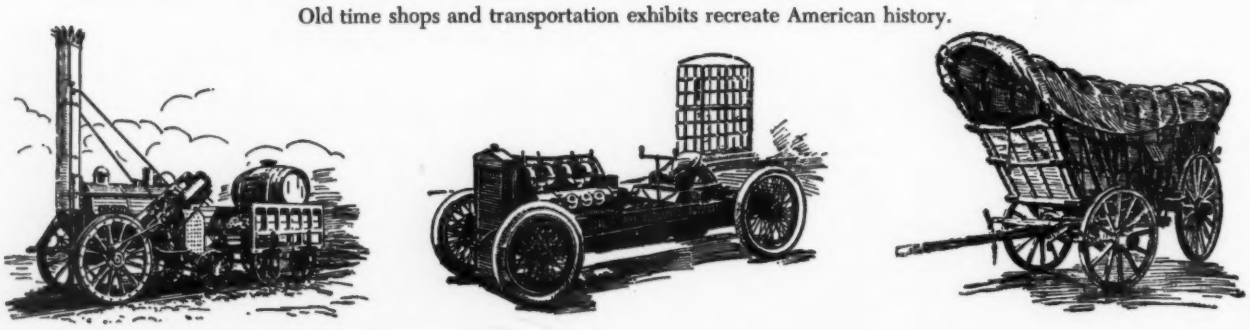
THE HENRY FORD MUSEUM

In Dearborn, Michigan, at the heart of America's automotive industry, Henry Ford established a vast and fascinating Americana museum and a village replica which brings American history to life. In establishing this huge complex over 200 acres of ground, Ford said: "When we are through, we shall have reproduced American life as lived; and that, I think, is the best way of preserving at least a part of our history and tradition."

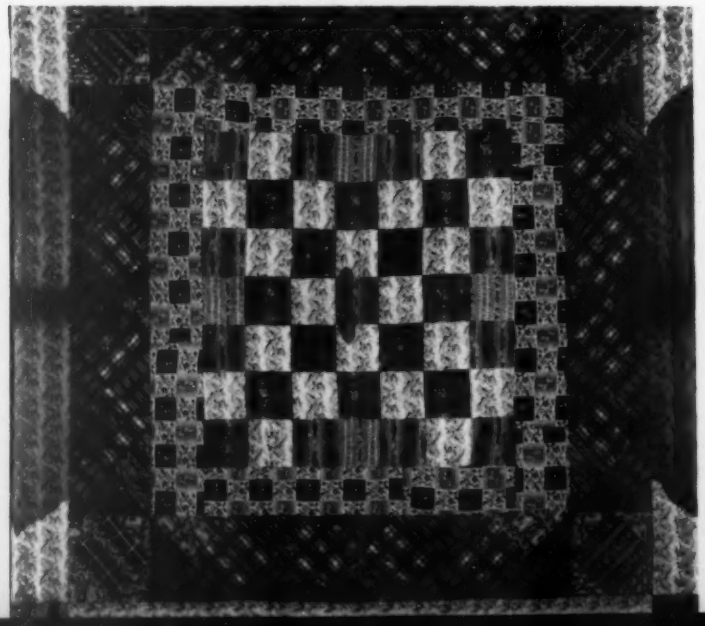
The Ford Museum and its adjacent Greenfield Village live up to this promise. Here is a fine collection of early American textiles, art, furniture, silver, ceramics, glass and other artifacts which are full of inspiration for the contemporary designer. The Museum buildings themselves are architectural reproductions of Independence Hall, Congress Hall, and the Old City Hall of Philadelphia. The Village grounds contain over 100 buildings which vividly portray the American heritage of craftsmanship and pride in work. For anyone who seeks inspiration and ideas for an Americana promotion, Dearborn is a rich and extensive source of material.



Old time shops and transportation exhibits recreate American history.



Elaborate patchwork quilt is part of the extensive textile exhibit.

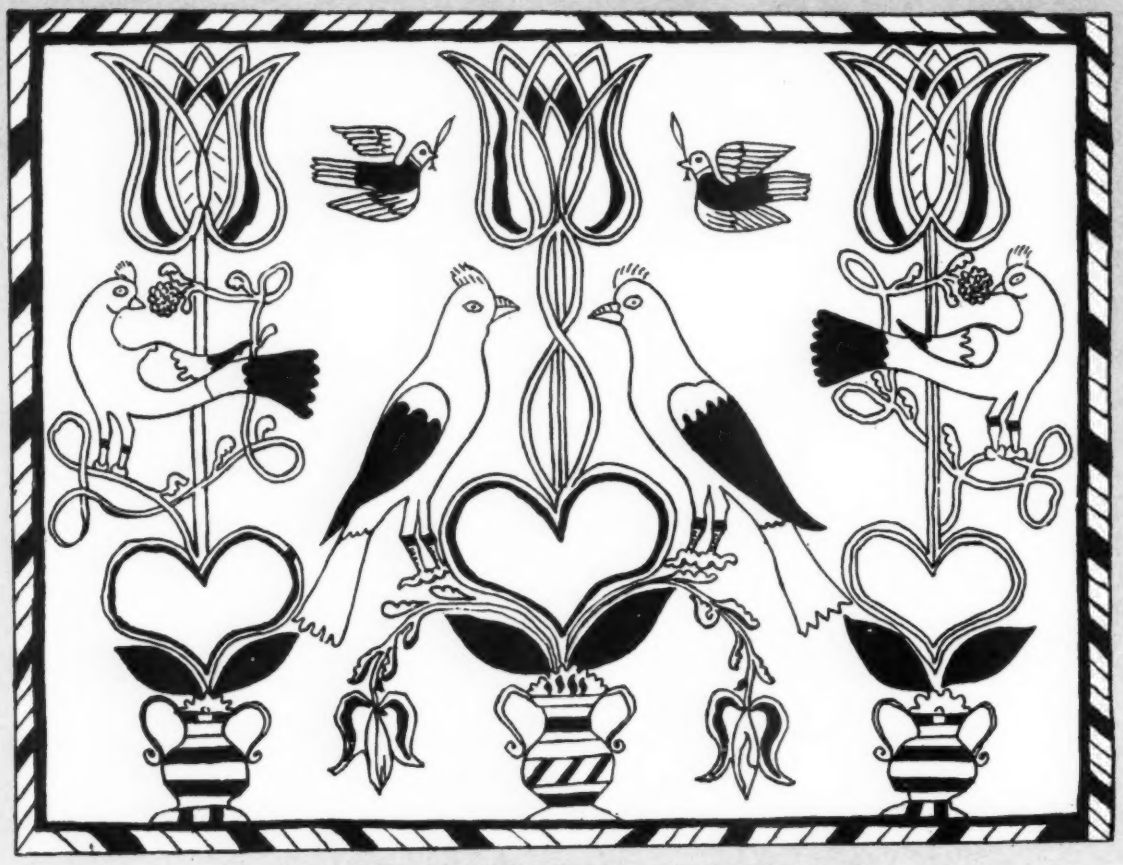


Red, white and blue coverlet (1825-50) from the Museum collection.

Taufschein
The folk art of the Pennsylvania Dutch people has a distinctive charm all its own. These early German settlers in the Pennsylvania farmlands had a strong decorative bent which they applied not only to their textiles but also to the outsides of their homes and barns, to their furniture, pottery, glass, woodcarving, metalwork and other objects in daily use. One of the lesser known aspects of their traditional art is the decorated writing shown on these pages. It reveals the typical pattern work whose simplified decorative forms offer many suggestions to the contemporary designer.
Geschrieben und gegeben von Johannes Reninger.
1841.

(please turn)

ILLUSTRATIONS COURTESY INDEX OF AMERICAN DESIGN, NATIONAL GALLERY OF ART



A typical Pennsylvania Dutch design of stylized birds and floral forms rendered in a geometric pattern. Such designs were frequently painted in gay colors on pieces of furniture.

Surrounding the floral design of this earthenware dish is a potter's rhyming humoresque: "This dish was made to order. When it breaks the potter laughs."

Wood carvings such as this bird were whittled simply as ornaments. This bird has a white body, blue wings with black spots, and wire legs.

Johannes
wurde geboren im
Staat Pensylvanien im
County Berks im Town
ship Distrikt im Jahr
nach Christi geburt 1811 den
29 ten tag May die
Eltern sind Jacob Kemp und seine Ehefrau " "
Magdalena " " wurde bald darauf getauft beyHerrn Pfar
rer Ernst " " Taufzeugen waren George Kemp
und seine Ehefrau Elisabetha

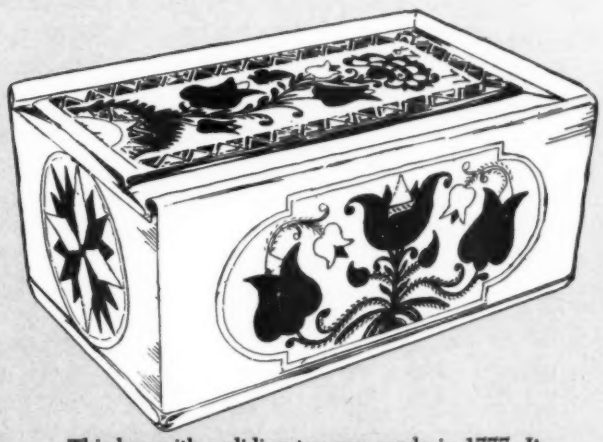
This decorated lettering, probably the work of J. Baumann who lived in Ephrata, Pennsylvania, is a typical birth and baptismal certificate. It was printed from a wood block for Johannes Kemp in 1811.

Another work of an artist-scribe, this birth and baptismal certificate, dated 1819, is the work of Francis Portzline. Note the recurring bird and floral forms.

A Johannes Neesz (1775-1867) design depicting a red stag on mottled green ground encircled by flora in sgraffito and lettering.

This circular design, etched in rough lines, shows the bird of paradise drinking from a tulip. Its seeming amateurishness contains a high degree of sophistication.

Colored in red, yellow, black and green, this striking motif depicts forms frequently painted on barns as decorations, and carries out the Penn. folk tradition.

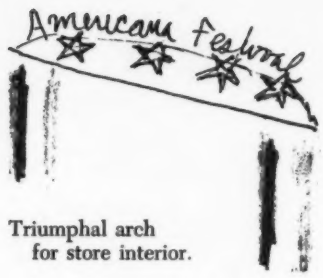


This box with a sliding top was made in 1777. It is the work of a skilled though unidentified artist. The basic motif again consists of stars and tulips.

In the typical red, blue and yellow coloring, this pattern returns to the stylized bird forms. It was designed for a chest decoration by Heinrich Otto.

Shopping bags
and wrapping paper
also carry theme.

STAGING A STOREWIDE AMERICANA PROMOTION



Triumphal arch
for store interior.

Store entrance, decorated to
give impact to the Americana
theme. Windows with star cutouts.

PROMOTING AMERICANA

The time is ripe for an affirmation of the Americana theme in storewide promotions across the country. It fills the need of mill, manufacturer and store for a fresh, newsworthy marketing concept. It matches a rising interest in our own history, a growing assurance and sophistication in the American consumer.

EVER SINCE we announced an Americana presentation in the last issue of AF there has been a stream of letters, telephone calls and visitors to our offices asking us for details of our plans and ways of tying in with our approach.

For us this has been a most revealing experience, reinforcing our belief in the appropriateness and timeliness of the Americana theme.

Our answer to these requests is contained in the preceding pages. What remains to be done is for the whole textile-apparel community to project this theme for the American consumer who – we are confident – will accept it with enthusiasm.

Our presentation in this issue does not pretend to be more than a skeleton outline of a rich subject, indicating its broad contours and some of the areas we feel are worthy of deeper exploration. Each designer and colorist, each fashion coordinator and marketing executive will want to make his own investigation and put his own interpretation on the source material which exists everywhere in such abundance.

What we would like to suggest here are some of the ways in which the Americana theme can be exploited by every branch of the fabric-fashion field, as well as some of the important sources of Americana throughout the country.

For example:

1. AMERICANA COLORS. Some of the more important Americana colors have been presented in this section. They form the basis for a rich and exciting textile color palette.

2. AMERICANA PRINTS. The Americana theme is rich in inspiration for printed fabrics adaptable to both apparel and home furnishings. Here again, we have sampled a handful of such print designs both in this section and in our directional pages.

3. AMERICAN TEXTILE CLASSICS. This offers the industry a long overdue opportunity to blow its own horn a little and to expound the virtues of the basic fashion fabrics which we do so well. A group of such classics have been listed and defined in this section. They form the basis for displays, counter cards and advertising since such fabrics are part of every store's basic stock.

4. AMERICAN FASHION DESIGN. The superiority of American women's sportswear is recognized throughout the world. It is time to feature some of our creative American fashion

Store theatre or special area set aside and decorated for Americana fashion shows or Early American country auction.

Advertising to carry institutional message through informative boxes on "Did You Know" Americana subjects.

Window displays focus on merchandise through paper cutouts of star shapes.

Sales staff wearing special decorations such as poke bonnets and boutonnieres.

designers and give them the recognition which is their due here on the home scene. Similarly, American men's wear fashion has come of age and is now well worthy of exploitation for the level of its taste, comfort and sophistication.

5. Storewide Promotions. Much of the merchandise we are speaking about is already available on the market and more will undoubtedly be forthcoming in the ensuing months. To present the Americana theme with excitement we believe that nothing less than a storewide promotion is called for. It is quite feasible to tie in almost every department in the store with the Americana theme and so mount a dramatic presentation which involves furniture, china, fashion, wallpaper, drapery, upholstery, piece goods, housewares, linens, domestics, floor coverings, gifts, foods, books and a host of other merchandise categories.

Such a storewide promotion becomes a challenge to the creativity of merchandising, advertising and display staffs, an opportunity to present a picture of America at its best, in keeping with the new American image we spoke of in our opening editorial.

The following suggestions are offered to stimulate further thinking in this direction:

Store Entrance. Give the Americana promotion a big send-off by decorating the entrance to the store with a dramatic symbolization of the theme. Why not use the American eagle in some stylized form? The same motif could then be used as a symbol throughout the store.

Display Windows. Once the over-all umbrella theme is established at the store entrance it can be repeated in the windows. If done with sophistication, the red-white-and-blue color scheme can make for fresh-looking and exciting displays. Beyond this there are infinite possibilities for display in the use of antiques, old autos, blow-ups of old pictures and illustrations, early American costumes, early American painting, the work of primtives like Grandma Moses, old family portraits, etc., etc.

Interior Displays. An interesting idea for a dramatic focal point would be the re-creation of an old country store with all the trappings. Prototype for such a re-creation might well be the successful Old Country Store in Weston, Vermont. There are other such operations in various parts of New England and there is such a shop in the Cooperstown Museum which is a huge success with the children.

Another interesting merchandising device is the setting up of a western riding department, decorated with blow-ups of western riding scenes. Here it is possible to display all the various items of merchandise which have made such specialty shops popular throughout the country – levis, riding boots, western shirts, western hats and belts, scarves and a wide variety of accessories.

Advertising. We suggest the use of a distinctive decorative format to carry out the theme in advertising and separate it from previous ads. Naturally, the overall umbrella concept and symbol developed for the storewide promotion should be carried through to the advertising. It also seems advisable to us to give the whole campaign an institutional

(please turn)

☆ ☆ ☆ MAJOR SOURCES of AMERICANA ☆ ☆ ☆

These are some of the more important sources, each of which is well worth a personal visit. In addition, of course, every major museum in the country has its own collection of Americana and there are many antique dealers who specialize in Americana and who are perhaps the most practical sources for authentic display material.

WINTERTHUR. WILMINGTON, DEL. The Henry Francis Dupont Museum at Winterthur is considered by many to be the finest as well as the largest collection of Americana in the country. A must for all research, with special emphasis on textiles.

THE WILLIAMSBURG RESTORATION. WILLIAMSBURG, VA. A basic source for the picture of life in Colonial America.

THE FORD MUSEUM. DEARBORN, MICHIGAN. A fine reconstruction of an American village plus a museum full of Americana, from textiles to furniture to automobiles.

THE FARMERS' MUSEUM. COOPERSTOWN, N. Y. A fascinating reproduction of early American farm life.

SHAKER MUSEUM. OLD CHATHAM, N. Y. The wonderful simplicity, ingenuity and craftsmanship of Shaker handicrafts.

STURBRIDGE VILLAGE. STURBRIDGE, MASS. A fine restoration of an early New England village.

VAN CORTLANDT MANOR. CROTON-ON-HUDSON, N. Y. Rockefeller restoration of a Hudson River manor house and grounds.

PHILLIPSE MANOR. TARRYTOWN, N. Y. Restoration of a Dutch colonial manor house and farm.

SMITHSONIAN INSTITUTE. An inexhaustible source of Americana with a particularly fine collection of early American coverlets.

COSTUME COLLECTION. METROPOLITAN MUSEUM, N. Y. An invaluable source of fashion inspiration.

COOPER UNION MUSEUM. N. Y. It has a fine collection of textiles and wallpaper.

BROOKLYN MUSEUM. BROOKLYN, N. Y. The article by Robert Riley in this section indicates the range of its interest in Americana.

(continued)

flavor by the use of educational material related to Americana – "Did You Know . . . ?" copy boxes, for instance. And, naturally, where R.O.P. color is available, the use of red and blue would be a tremendous asset.

SALES STAFF. What about giving the salespeople special buttons or boutonnieres or decorative ribbons for the hair, to create a gala atmosphere for the storewide promotion?

PACKAGING. What about shopping bags, restaurant menus, napkins, letterheads, bills, etc. all in the red-white-and-blue color scheme using the overall symbol for theme?

COLOR NOTE. *In developing the red-white-and-blue color scheme we suggest the use of new 1962 fashion colors:*

BLUE – *A rich clear blue (see AF cover).*
RED – *Orange red, rather than a red with blue cast.*

The use of such shades will help give the Americana theme a fresh and interesting fashion tone.

SPECIAL EVENTS. Elaborate but well worth the effort would be such in-store special events as:

A square dance demonstration and clothes to go with.

A country auction.

Special "Americana" dishes in the restaurant.

Exhibits of local needlework, canning, baking, etc. as in a country fair.

Car stickers on the Americana theme.

Tie-ins with local historical events.

Demonstrations of Early American crafts such as weaving, blacksmith shop, leatherwork, quilting, printing, etc. as is done in several of the restorations.

An Americana essay contest for schoolchildren.

It becomes clear that there are many possibilities for exciting events which can involve the community in an Americana program. And here we would like to offer a word of caution. The new American image we have been talking about is a sophisticated image. It cannot be projected effectively through clichés or obvious flag-waving. We believe it calls for fresh creative thinking, for research in depth, and to that end we list above some of the major sources of Americana in this country. The level of taste and authenticity found in these museums and restorations is of a high order and should set the pace for promotional activity on both the manufacturing and retailing levels.

•SANFORIZED•

TRADE ® MARK

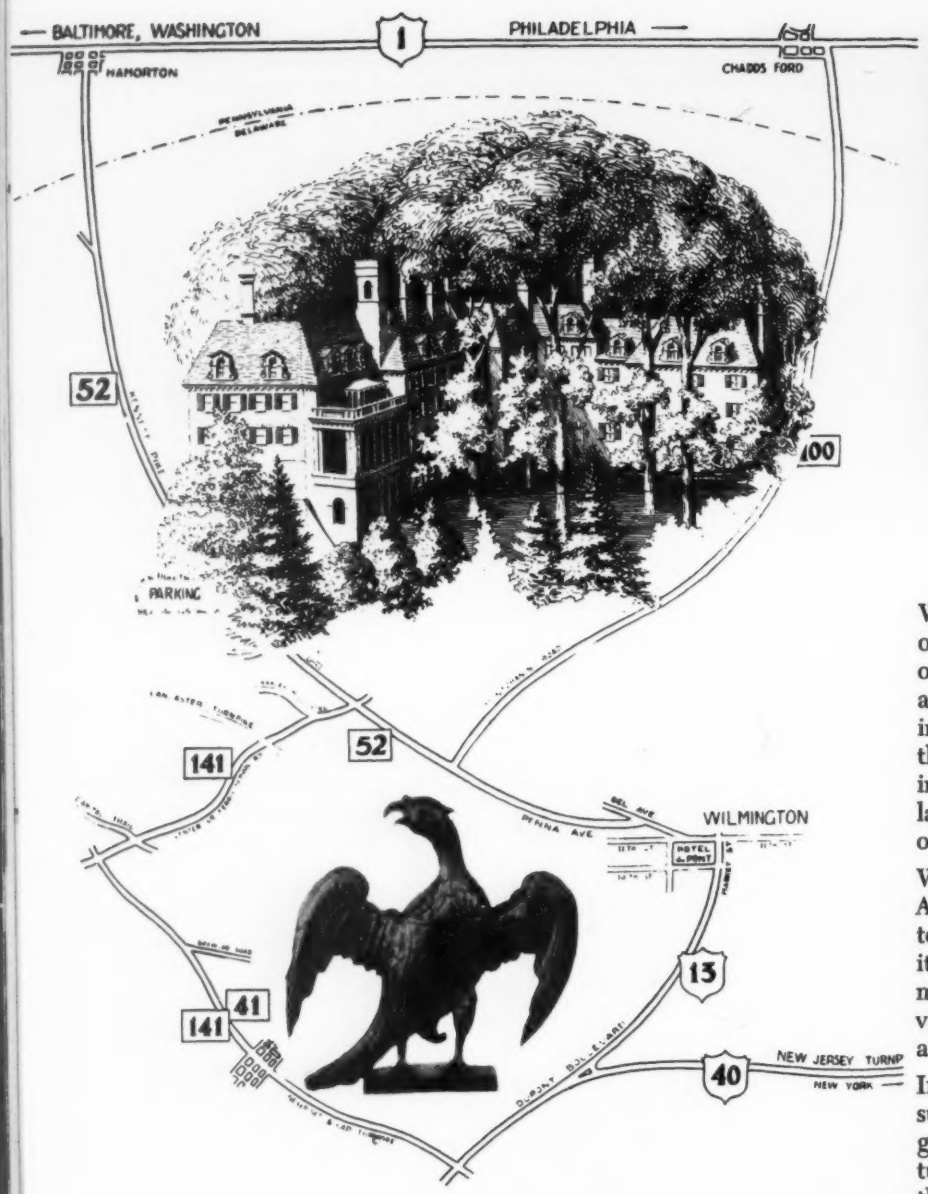
•SANFORIZED plus•

TRADEMARK

American standards of textile performance . . . known, respected and applied throughout the world with uniform integrity.

Cluett, Peabody & Co. Inc., permits use of its trade-mark "Sanforized-Plus" only on fabrics which meet its established test requirements for shrinkage, smoothness after washing, crease recovery, tensile strength, and tear strength. Fabrics bearing the trademarks "Sanforized" or "Sanforized-Plus" will not shrink more than 1% by the Government's standard test.

SANFORIZED DIVISION
CLUETT PEABODY COMPANY, Inc.,
NEW YORK, N. Y.



WINTERTHUR
AMERICANA PRESERVED

The world's most comprehensive collection of Americana is housed in this Delaware museum founded by Henry Francis du Pont. Here America's rich tradition of craftsmanship and design is preserved with great fidelity, offering contemporary designers an unending source of inspiration.

The Walnut Room from Virginia, with folding bed and rare American crewel embroidered bed hangings. (18th Century)

WINTERTHUR offers to understanding eyes an unending array of treasures, from 1640 to 1840, displayed in rooms as they originally stood. Here are two hundred years of domestic architecture, furniture, metalwork, textiles, ceramics, painting, and prints chosen with the most meticulous regard for their quality and fitness of location, and assembled with impeccable taste. The vast scope of the collections, particularly of the eighteenth century, gives a new understanding of and respect for the integrity of American craftsmanship.

Winterthur represents the largest and richest assemblage of American decorative arts, especially of furniture, ever brought together. Although it was lived in for many years as a home, its interiors and collections were selected and planned as a museum. Today it is largely supported by endowment provided by Henry Francis du Pont to insure its permanence as a museum and educational institution.

IN THE MUSEUM the close relation of appropriate objects, suitable in style and period in each room, achieves a homogeneity as rare as it is right. Not only is the principal furniture of the rooms contemporary with the backgrounds, but the carpets and upholstery and window hangings match in date or are earlier. All the curtains are hand sewn with infinite care, to follow original designs gleaned from old paintings, engravings, or sketches. Every known material once used in American houses, whether it be Italian velvet, Spanish brocatelle, French brocade and damask, English printed cotton, or American needlework and linsey-woolsey, is

This Montmorenci Stair Hall was taken from a house built near Warrenton, North Carolina and dates back to 1822.

LEFT: The Cecil Bedroom (1730) in Queen Anne style, features rare American crewelwork in polychrome. CENTER: Morattico Hall (1715) woodwork in the William and Mary style, found in Richmond County, Va. RIGHT: Chimney piece from the Stamper Blackwell house, Philadelphia, 1764.

adapted to its former use. The textiles alone provide an inexhaustible field of study, inasmuch as the hangings of the rooms are changed each season, following an old custom.

In 1927 Henry Francis du Pont began to build the Winterthur Museum by installing in his family home woodwork from old houses from New Hampshire to North Carolina. These rooms he furnished with American antiques which he had been collecting for many years, arranging them as they might have stood in the homes where they were originally used. Convinced that "individuals and nations take their greatest inspiration through the continued remembrance of a glorious past," he worked with the purpose of showing Americans the way early Americans lived, as well as our country's rich tradition of craftsmanship in architecture and household arts.

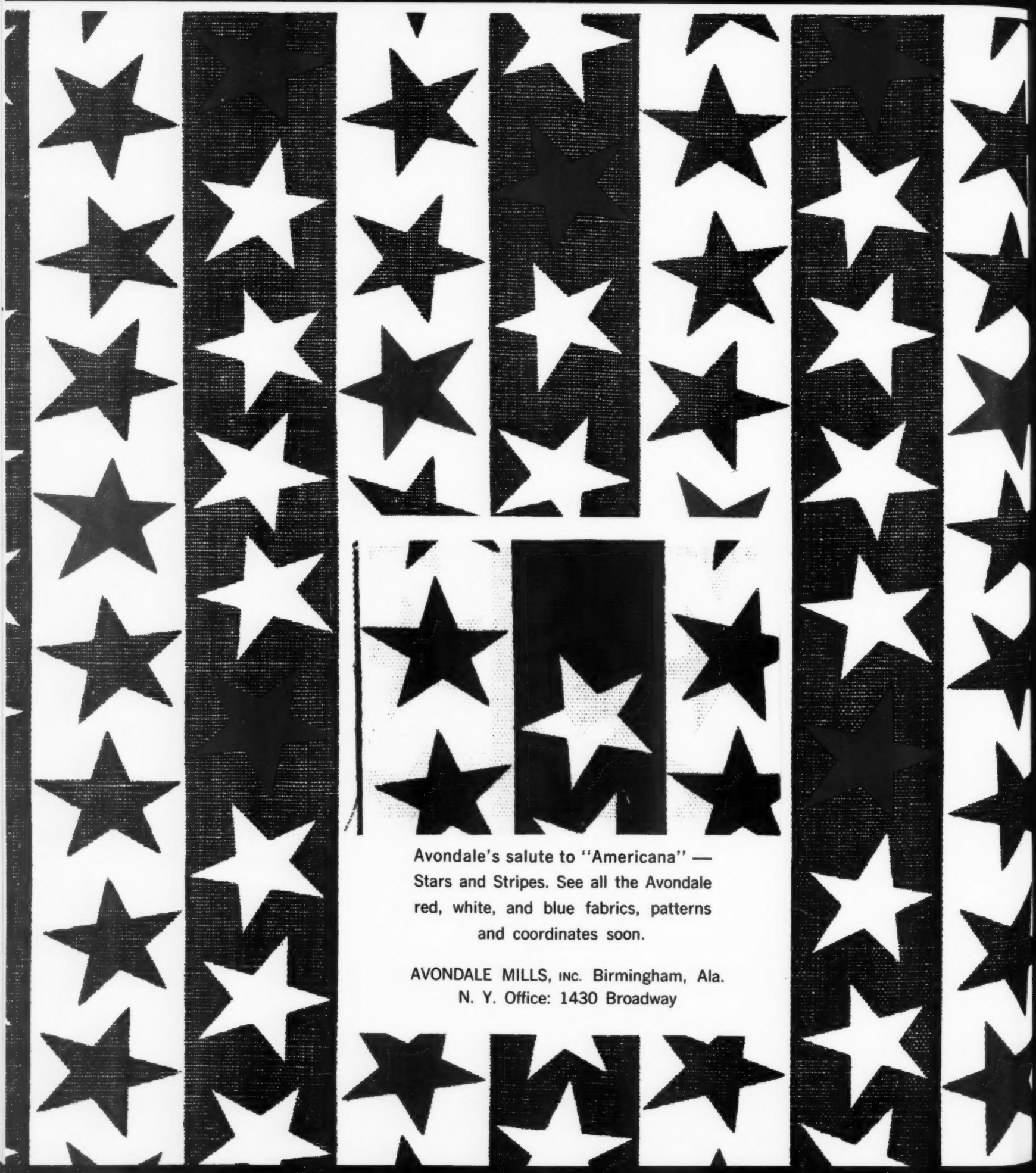
As HE COLLECTED and built, the Museum, which remained his residence until 1951, grew to about 100 period rooms covering the domestic scene from 1640 to 1840. In the words of the Museum's first curator, the late Joseph Downs, "In rooms as they originally stood, here are 200 years of domestic architecture, furniture, ceramics, metalwork, textiles, paintings, and prints chosen with the most meticulous regard for their quality and fitness of location, and assembled with impeccable taste . . . Winterthur represents the largest and richest assemblage of American decorative arts, especially furniture, ever brought together."

THE HOUSE AT WINTERTHUR from which the Museum has grown was built in 1839 by James Antoine Bidermann and was named by him for the city of Winterthur, Switzerland, where his family had lived. Bidermann had married the great-aunt of Henry Francis du Pont in 1816, and the house remained in the du Pont family until 1951, when it was deeded to the Winterthur Corporation, an educational and charitable foundation established in 1930. The Henry Francis du Pont Winterthur Museum was formally opened to the public on October 30, 1951.

As an integral part of its activities, the Winterthur Museum conducts an educational and research program designed to promote an appreciation of American cultural and artistic achievement and a broad understanding of our civilization. This program includes a continuing study of the objects in the ever-growing collection; the assembling of documentary material – both original papers and microfilm copies – in a manuscript library established in memory of Joseph Downs; and, in cooperation with the University of Delaware, a two-year graduate program leading to the degree of Master of Arts, under which program ten students study each year on fellowships made possible by generous grants of funds from individuals and foundations.

LEFT: From the Thomas Goble house (1725). Distinguished for the cedar-grained paneling and marble-like painted trim. CENTER: New York Queen Anne armchairs upholstered in blue and white resist-dyed linen. RIGHT: The Hart Room (1640) from Ipswich, Mass. is the earliest in the Museum.

AVONDALE PERMA-PRESSED COTTONS



Avondale's salute to "Americana" — Stars and Stripes. See all the Avondale red, white, and blue fabrics, patterns and coordinates soon.

AVONDALE MILLS, INC. Birmingham, Ala.
N. Y. Office: 1430 Broadway

Stevens navy wool
flannel in a suit
by Crossen Classics.

The Exciting Story of Silicones

and their Importance to Modern Textiles

How a World War II development that helped give us fighter plane superiority went into post-war commercial use as a "release agent" and now improves the hand of textiles while it protects them from rain and water-borne stains.

A Finish for Performance plus Beauty

The SYL-MER* silicone finish gives fabrics durable water repellency, effective stain and wrinkle resistance and greatly improved sewability. Above all, it adds a softer and more luxurious hand to all types of fabrics.

What are Silicones?

The word *silicone* is derived from the word *silicon* – one of nature's basic elements, abundant in quartz and sand. Silicones are synthetic compounds based on the element silicon.

Products of the chemical industry, commercial silicones have many different forms – fluids, greases, resins and rubbers. In these various forms they now find wide application in almost every branch of industry – from polishing tissues (*Sight Savers*®) to rubber gaskets to fluid lubricants. Their properties are so versatile that new end uses are constantly being developed.

These basic properties include a remarkable ability to withstand a range of temperatures from –90 to 500 Fahrenheit and higher. Silicones are also excellent non-conductors of electricity; they provide protection through water repellency; they are superior release agents (*non-stick*); they have a low surface tension and are non-toxic.

Developed Within the Last Decade

Silicones are still relatively new on the world scene. Though they have been known to chemists for over 75 years, it is only since World War II that they have been in active production. Only within the past ten years have they found the wide application they now enjoy.

Interestingly, silicones first came to the attention of the general public through a remarkable substance which is a delight to both children and adults. It has all the elements of modern magic and it is variously known as "Silly Putty," "Bouncing Putty," or "Crazy Clay." This unique substance is a rubbery silicone that can be molded like putty, drawn out like gum, shattered into pieces at a blow, bounced like a ball and handled without sticking to the fingers.

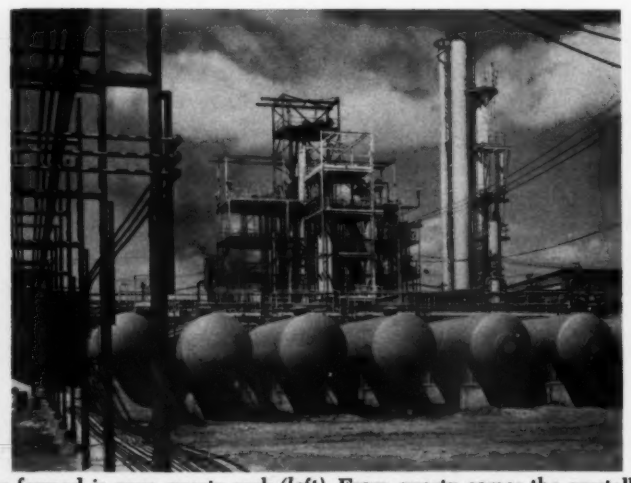
In Answer to a Problem

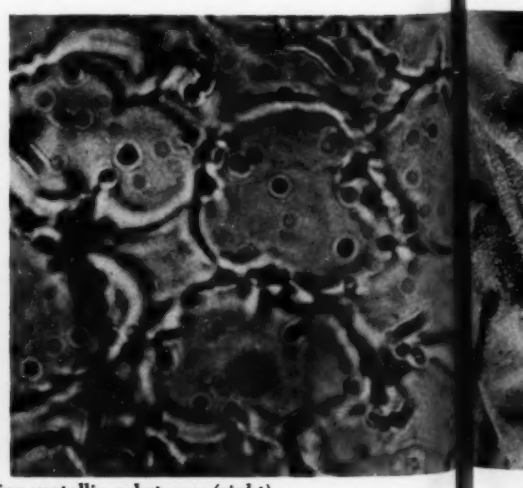
But the first commercial development of silicones was far from a toy. It solved a serious industrial problem for Corning Glass Works.

In 1940, Corning was deeply involved in the development of Fiberglas. The first practical application for the then-new glass fibers was a woven tape for electrical insulation – a tape which did not deteriorate at high temperatures. The problem was to find a resinous material that would withstand the same high temperatures and could be used to bond the glass fibers together for electrical insulating purposes.

After considerable research a solution was finally found in some completely new products . . . the silicones. In 1942, Corning approached The Dow Chemical Company for assistance in producing their new silicone compounds. In the following year the two companies formed Dow Corning Corporation, the world's first commercial producer of silicones. Dow Corning's first commercial products were strategic war materials; it was not until 1945 that a full-scale commercial development program got underway.

Out of Dow Corning's wide ranging research programs came the discovery that the silicones were highly desirable as textile finishes. Water repellency was the prime consideration at first, but textile chemists soon discovered that treatment with a silicone-resin emulsion gave fabrics a hand which was controllable – soft or crisp depending on the end use of the fabric. This discovery led to the development of a family of





LEFT. The basic material out of which silicones are formed is pure quartz rock *(left)*. From quartz comes the crystalline metallic substance *(right)* which is pure elemental silicon. **CENTER.** Columns, stills, pumps, piping and tanks are only a small part of the equipment for producing silicones. **RIGHT.** Photomicrograph shows a cross section of Syl-mer treated acetate. Silicone completely surrounds each fiber.

**SYL-MER is Dow Corning's registered trademark for its silicone textile finishes.*

silicone textile finishes which Dow Corning promotes under the brand name Syl-mer. There's a Syl-mer finish for every type of fiber and fabric.

The Virtues of Syl-mer

The versatile properties of Syl-mer are easily described:

1. **WATER-REPELLENCY.** A fabric finished with Syl-mer is durably water repellent. This property remains in the fabric even after numerous washings or drycleanings.

2. **BREATHABILITY.** The Syl-mer finish does not close up the pores of the fabric. It allows air to pass through freely so the fabric feels cool and comfortable to the wearer.

3. **SPOT RESISTANCE.** The Syl-mer finish gives a fabric remarkable resistance to spots and stains. Water-borne stains like coffee, tea, soft drinks and fruit juices roll off without wetting the fabric. Many spots – like catsup – can be wiped or blotted off. Others can be brushed off after drying. Even oily stains are more easily removed with household solvent cleaners which do *not* remove the Syl-mer finish.

4. **WRINKLE RESISTANCE.** It improves wrinkle resistance so that fabrics require far less pressing.

5. **LONGER WEAR.** The Syl-mer finish gives a fabric greater abrasion resistance so that it lasts longer.

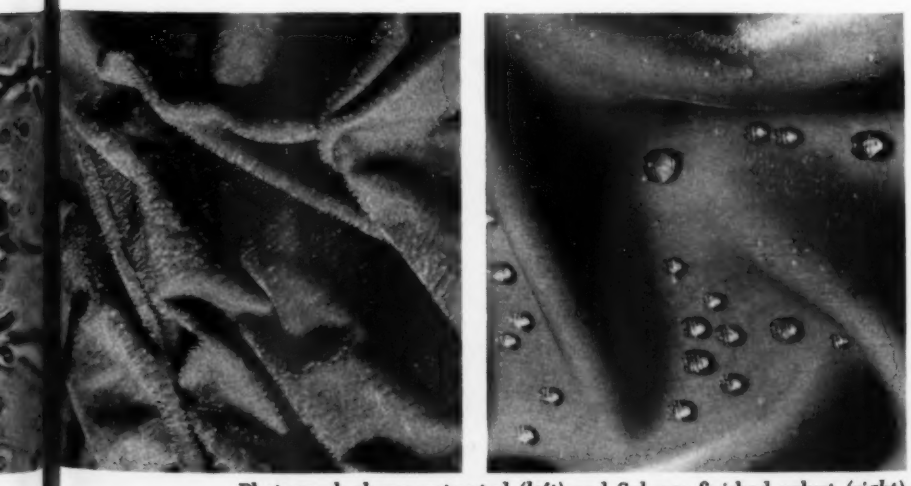
6. **LUXURIOUS HAND.** Given treated and untreated samples of the same fabric, you can tell the Syl-mer finished fabric immediately by touch. It feels softer, richer, more luxurious to the hand even after many cleanings.

7. **IMPROVED SEWABILITY.** In finished garments it gives greater seam strength and much improved sewability. This is particularly apparent in high-speed sewing of fabrics of synthetic fibers where there is a tendency for the needle to cut the cloth. The silicone treatment in effect serves to "lubricate" the needle as it passes through the fabric, thus reducing cutting and increasing the strength of the seam.

Special Virtues for Laminates

Syl-mer solves some special problems for the foam laminates that are gaining popularity so rapidly. The first problem in the use of fabrics laminated to polyurethane foam is that the foam tends to "catch" and stick to the sewing machines. The resulting table-drag and bunching reduces efficiency in the sewing room. The second problem is the tendency of laminates to soak up water like a sponge.

Syl-mer solves both problems. When the entire laminate has a Syl-mer finish it slips readily through the sewing machine and handles easily. Also, the Syl-mer protected laminate sheds showers; the absorption of moisture is avoided. Syl-mer's durability is especially important on foam laminates.



Photograph shows untreated *(left)* and Syl-mer finished velvet *(right)* after spraying with water. The untreated cloth is saturated. The Syl-mer finished cloth merely supports a few droplets which will shake off.

Technicians in Dow Corning's modern fiber treatment laboratory subject fabrics to many performance control tests. Man at the right is conducting a spray rating test for water-repellency.

DOW CORNING TESTS for QUALITY

What is meant by a spray rating?

How WOULD YOU test the water-repellent and stain-resistant properties of a fabric?

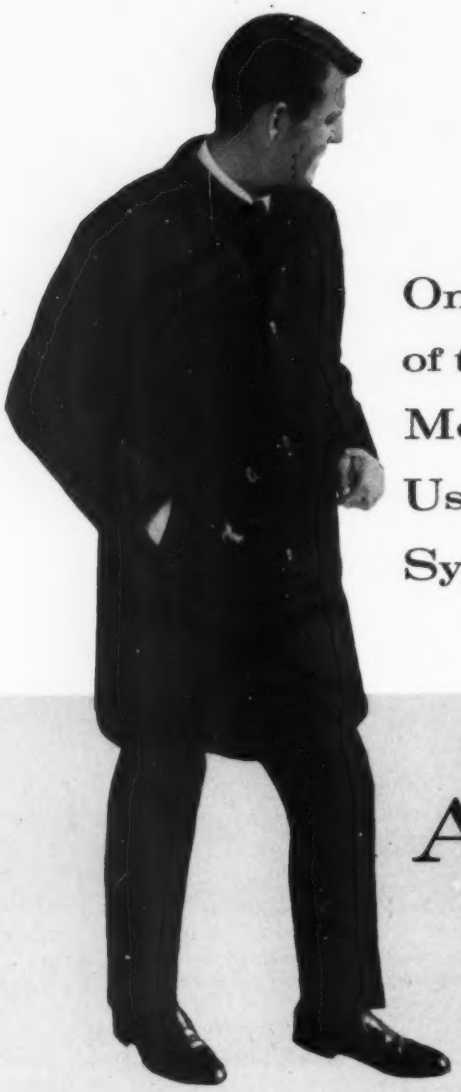
Very simply! You would put on your raincoat and deliberately walk out in the rain. You would sit down to lunch and you would "accidentally" spill coffee on your suit. But these methods are hardly practical for commercial organizations and they do not lend themselves to controlled standards of testing. The textile industry has therefore evolved a series of basically simple laboratory tests which simulate the conditions of actual use.

Two of the most comprehensive laboratory installations of this kind are maintained at the Dow Corning plants in Midland, Michigan and in Greensboro, N. C. Here, both experimental and production fabrics in all types of fibers, blends and constructions are treated with the Syl-mer finish and then given what is known as a "Spray Rating" test. *(See illustration)*

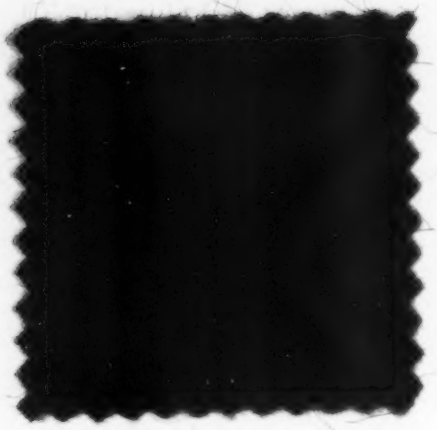
In the Spray Rating test, a circle of stretched fabric is subjected to a controlled spray of water which is dropped upon it from a pre-determined height. It is quite remarkable to see this heavy spray of water ball up and bounce off the stretched cloth as though it were metal instead of fabric. Any remaining water is then shaken off and the fabric is "read" against the official AATCC standard to determine how much, if any, moisture it has absorbed.

A perfect water-repellency rating is figured at 100. In order to pass the test, a fabric finished with Syl-mer must achieve a minimum spray rating score of 70-80 even after 3 full washings or 5 dry cleanings. Similar tests are given for stain resistance by testing them with a specially prepared staining solution.

Fabrics finished with Syl-mer are identified by a distinctive hang tag. In order to earn the right to use this tag, licensees must demonstrate their ability to meet the performance standards set by Dow Corning, and send periodic samples of their production runs for quality control testing by Dow Corning. To protect consumer, retailer, garment maker, mill and finisher, Dow Corning distributes Syl-mer hang tags directly to the trade *after* the fabric to be identified has passed control tests.



One
of the
Most Dramatic
Uses of
Syl-mer . . . Laminates



Princeton's nylon knit is bonded to Scott-foam and given the Syl-mer finish.

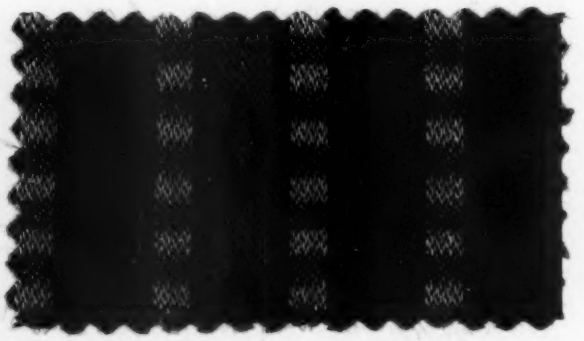
A FINISH for every

An outstanding characteristic of the Syl-mer finish is its versatility. Its proven adaptability to every type of fiber, blend and fabric construction—from plain cotton poplins to velvets, deep piles and laminates—has earned

Stevens "Andover" fabric for men is a blend of 65% wool/ 35% Orlon. Syl-mer finish gives fine hand, stain-resistance.

Crompton's "Veltessa" in a leopard print. Here the Syl-mer finish prevents staining and improves the luxury of texture.

Springs Mills "Lorasheen" is an all-cotton dress fabric with luxurious hand and spot-resistance due to Syl-mer.

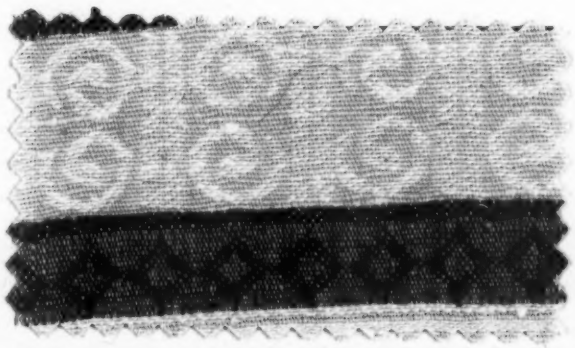


Milliken's "Diplomat" cloth is a 50/50 blend of Acrilan and rayon for the women's apparel trade. Syl-mer finished.

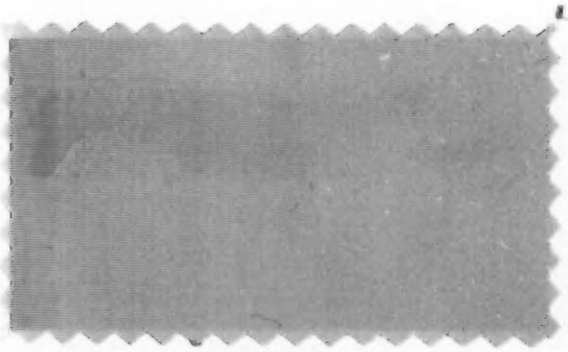
LAMINATED FABRICS. . . . The Syl-mer finish greatly improves the sewability of laminated fabrics by reducing friction in the sewing machine and eliminating "drag" on the cutting table. It also helps prevent the polyurethane foam from absorbing moisture which would increase its weight and make it uncomfortable to wear. Two examples of laminated fabric coats treated with Syl-mer are shown here. The man's coat on the opposite page is made in Princeton's "Astrotex" Orlon-wool jersey laminated to Scottfoam and finished with Syl-mer. By Golden Fleece. The woman's trench coat on the right uses the same Princeton fabric. It was designed by Peter Conte for March & Mendl.

FIBER and FABRIC

it an enviable performance reputation. Shown on these pages are a few of the many fabrics from leading producers which gain in both hand and performance characteristics through the use of the Syl-mer finish.



A Burlington House fabric of 100% cotton by Penco. Syl-mer finish is a plus factor in such home furnishings fabrics.



Pepperell's 100% nylon "Norpole" fabric gains smooth hand, water-repellency and stain resistance from Syl-mer finish.

Syl-mer finished "Brigadier" is a 65/35 blend of Dacron and combed cotton by the Pacific division of M. Lowenstein.

Timme's 100% pure Alpaca pile "Lustone" is Syl-mer finished for water-repellency and to help prevent matting of pile.

Pants and shirt by Mr. Pants in Pacific's Syl-mer treated "Brigadier."

Jonathan Logan's Syl-mer treated wool jersey ensemble.

Gown by Perfect Negligees in Crompton's velvet resists stains and wrinkles.

SYL-MER® in the

In women's fashions, in men's and children's clothes, and in

After Six white dinner jacket is silicone treated.

Home furnishings fabrics by Mead & Montague *(above)* and by Old Deerfield Fabrics *(below)* feature Dow Corning's Syl-mer finish.

Plaid jacket by Peter Conte for March & Mendl in Syl-mer treated wool by Chatham.

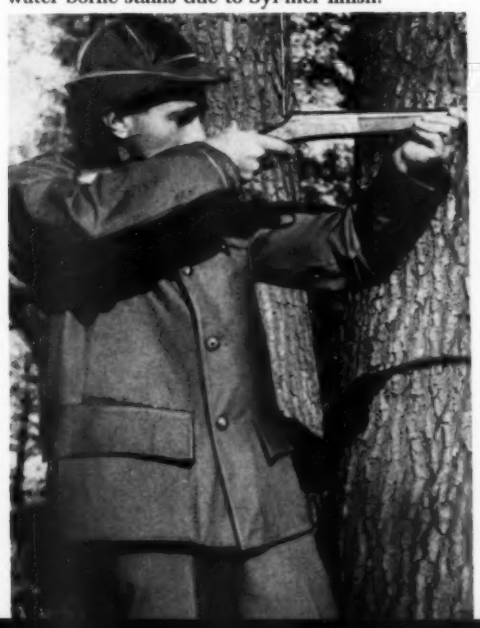
Syl-mer treated Mohara in a suit by Joseph & Feiss.

Burbrooke raincoat and Sun State slacks, both with Syl-mer.

WORLD of FASHION

decorative fabrics for the home, leading makers are specifying Syl-mer.

Duxbak hunting clothes shed water and water borne stains due to Syl-mer finish.



Girl-Town of Boston uses Syl-mer treated madras.

John Wolf's Syl-mer finished cotton in dress by Rosenau Bros.

Syl-mer treated wool flannel by Stevens for Crossen Classics.

Perfectly plausible when the coat's reversible and the plaid side's protected by Syl-mer®. This is the silicone finish that adds richness to fabric at the start and *keeps* it new-looking by resisting water-borne stains, rain and wrinkles. Look for this luxury finish in the coats you buy for Fall. It's invisible but you can always recognize it by the Syl-mer tag.

DOW CORNING CORPORATION, MIDLAND, MICHIGAN.

Dawnbeat reversible town coat. Coffee-bean plaid with Syl-mer on one side, white alpaca on the other. Sizes 8 to 16. About $80. Lord & Taylor, New York and suburban stores; Marshall Field, Chicago; Jordan Marsh, Boston; Higbee Co., Cleveland; Winkleman's, Detroit; Hutzler Bros., Baltimore.

SYL-MER®—the finish made with Dow Corning silicones—gives fabrics built-in rain repellency, protection from water-borne spots and stains, resistance to damp-weather wrinkles. What's more, unlike other finishes, Syl-mer adds richness to fabric. This luxury finish is invisible but you can always spot it by the Syl-mer tag. Look for it.

Dow Corning CORPORATION
MIDLAND, MICHIGAN

ACE SPORTSWEAR jackets in Greenwood's Grand Coulee Twill—blend of rayon and cotton—with Syl-mer. Unlined style, about $8.95; reversible, with rayon plaid lining, about $12.95. Both in tan, pewter, brass; sizes 34 to 46. At leading stores throughout the country. Or write Ace Sportswear Company, Lawrence, Mass.

SYL-MER®—the finish made with Dow Corning silicones—protects fabrics from water-borne spots and stains, rain and rainy-day wrinkles. In addition, Syl-mer makes fabrics richer, smoother to the touch. This luxury finish is invisible but you can always spot it by the Syl-mer tag. Look for it.

Dow Corning CORPORATION
MIDLAND, MICHIGAN

DYED DRILLS in Pacific Mills' Reigntite, weather'n'dryer fabric—blend of 65% Dacron polyester, 35% combed cotton—with Syl-mer. Black, white, turquoise, lilac, coral, green. Sizes 7 to 15; 8 to 16. Pedal pushers with permanent crease, about $6. Matching jerpover top with sunburst in 4 contrasting colors, about $5. At Gimbels, New York, Philadelphia, Pittsburgh, Milwaukee and branches; Conrad & Chandler, Boston and branches.

SYL-MER® is the reason. This famous silicone finish gives fabrics built-in protection from water-borne stains, wrinkles and rain. In addition, Syl-mer adds richness of touch, better drapability. This luxury finish is invisible but you can always recognize it by the Syl-mer tag. Look for it on all the decorative fabrics you buy.

DOW CORNING CORPORATION, MIDLAND, MICHIGAN

Hanging Gardens series of colorful new flower prints in Mead & Messenger' all-cotton fabrics with Syl-mer. Suitable for slipcovers and spreads as well as draperies. Textured Durarepp, 50 inches wide, about $2.98 a yard. Lustrous Saratoga Sateen, 56 inches wide, about $5.95 a yard. At Bloomingdale's, New York; Wanamaker's Chatelier, Philadelphia; John H. Pray Sonnen; Hutzler Bros., Baltimore; Woodward & Lothrop, Washington Hengerer's, Buffalo; J. L. Hudson, Detroit; L. S. Ayres, Indianapolis.

Telling the Syl-mer Story

Silicone finishes for textiles are still relatively new to consumers and since Dow Corning is the pioneer company in the field, the major educational and promotional job has been done by them. The campaign Dow Corning has mounted during the past few years has done a great deal to acquaint the general public with the concept that Syl-mer silicone finishes give new function to fashion . . . added practicality.

This is a many-faceted campaign. Above all, it is a consistent effort involving all the varied tools of modern promotional work. It is educating consumers through advertisements in leading fashion and shelter magazines. It is talking convincingly to the trade through advertising which features the products of both apparel manufacturers and fabric producers.

The advertising is backed up by a wide array of dealer aids which tap the facilities of Dow Corning's own comprehensive sales promotion staff who cover major U.S. markets to assist in storewide retail promotions. Large retail organizations tell the Syl-mer story through ads, windows, interior displays, in-store demonstrations, sales training talks and the showing of Dow Corning's film "Invisible Protectors."

This whole wide-ranging program is tied in with a comprehensive and consistent publicity campaign which has helped immensely in bringing the story of textile finishes to the general public. The result of this coordinated activity on many fronts is that last year Dow Corning distributed a total of five million of its quality-controlled Syl-mer hangtags. A few representative ads for Syl-mer are shown on this page.

Classic evening clothes with Syl-mer®, the luxury finish. It not only gives built-in protection from water-borne spots and stains, trembling and sudden showers, but also adds luxury and richness of touch to fine fabrics. Syl-mer is invisible but you can always recognize it by the sizzer on the hangtag. Keeps your evening clothes looking their best. Keeps your evening out fun! It's when you shop.

DOW CORNING CORPORATION, MIDLAND, MICHIGAN

After Six by Bradley. Box Pleats® tuxedo. Short-collared styles in Pacific Mills' blend of wool, Dacron® polyester and mohair. The Continental . . . with dramatic broad mantles in white, cuffs and trousers, about $75.50. With black, satin collar, about $75. At better stores.

SYL-MER® is why. This silicone finish puts a fast, weather liar on all-weather fashions, actually adds richness to the finest coatings. What's more, Syl-mer gives dependable protection from rain, spots, stains, and wrinkles. Look at Syl-mer, the luxury finish, when buying new coats for Fall. You can't see it, but you can always recognize it by the Syl-mer hangtag.

DOW CORNING CORPORATION, MIDLAND, MICHIGAN

Sound'Per Fashions, designed by Peter Coats, by Rhinecliff, new Syl-mer finished loomed—Orlon purple and wool piece, laminated with SentiFoam for weightless warmth. Both coats in black, loam, pewter green, oak, ginger and Mediterranean blue. Sizes 8 to 18. Double-breasted style, about $25; single-breasted, about $28. Bloomingdale's, New York; Abraham & Straus, Brooklyn; Bamberger's, Newark; Jordan Marsh, Boston; Wanamaker's, Philadelphia; Marshall Field, Chicago; Halle Bros., Cleveland; Rich's, Atlanta; Hutzler Bros. Co., Los Angeles; Emporium, San Francisco.

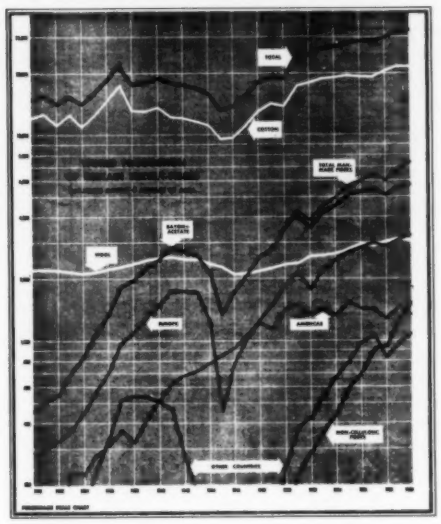
A jacket with Syl-mer®, the water-repellent finish made with Dow Corning silicones. Keeps you dry when it rains, resists water-borne stains, and Syl-mer makes fabrics richer to the touch, less inclined to wrinkle. This luxury finish is invisible, but you can always recognize it by the Syl-mer tag. Look for it.

Dow Corning CORPORATION
MIDLAND, MICHIGAN

WINDBREAKER unlined jackets in washable fabrics with Syl-mer. Both in cotton, nylon, rayon, and blends; available in proportioned lengths. Raglan sleeve style, at Greenwood's Grand Coulee Twill, sizes 36 to 46, about $8.95. Yoke style, at Buckingham's Varsatuff with Helanca® nylon knit, sizes 36 to 46, about $12.95. At leading men's wear and department stores. Or write Ensemble Jackets, Inc., Danville, Ill.

THE WORLD OF TEXTILES

World Fiber Production Shows Rise of Man-Mades



The world output of basic textile fibers, as reported by the *Textile Organon,* shows the following breakdown for 1960:

- Total production of cotton, wool and man-made fibers — 33,076,000,000 pounds. This is an increase of 1 per cent over 1959.
- Of this total, cotton accounted for 68%; wool 9½%; man-made fibers 22%.
- Man-made fiber production for the world was at a record high of 7,551,000,000 pounds. This is 7½% above the 1959 figure.
- Rayon production totaled 5,201,000,000 pounds, up 3½% over 1959.
- Acetate production totaled 547,000,000 pounds, up 1½%.
- Non-cellulosic fibers were 1,564,000,000 pounds, a rise of 23% over 1959.
- Glass fiber production was 239,000,000 pounds, an increase of 26% over 1959.

Textile Organon also reports that there will be 543 man-made fiber product plants in operation throughout the world by December, 1962. Of these 188 are rayon plants, 44 acetate plants, 273 non-cellulosic fiber plants and 38 glass fiber plants. Out of the 543 total, Europe ranks first with 259 plants, United States next with 101 plants and Japan third with 70 plants.

Wash-Wear Wool Developed in Britain

Experiments with a British version of the Australian CSIRO "Sironize" process have yielded a wash-wear double knit wool jersey. The cloth received the Lux Washability Bureau's Certified label earlier this year in England, although no extensive testing results have been released as yet.

Dun & Bradstreet reported that total failures among retailers of apparel, accessories, drygoods and general merchandise during the first half of 1961 were greater both in number and liabilities than in the first half of last year. The total was 667 with liabilities of $35.2 millions as against 629 failures with total liabilities of $20.9 millions.

New DuPont Orlon For Cross Dyeing

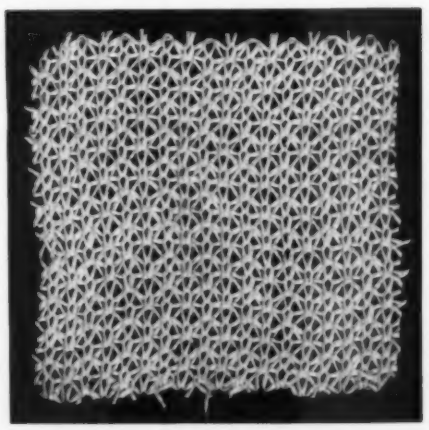
On July 13 DuPont announced the first commercial release of a new Orlon yarn which offers important advantages in cross dyeing of fabrics. The new yarn is known as Orlon-44, as distinct from Orlon-42, which is the original development. The new Orlon-44 is *acid* dyeable, while Orlon-42 is *basic* dyeable.

DuPont's research work on the new yarn indicates five blend possibilities with Orlon-42 and Orlon-44: 100% constructions of each; 90% #42 with 10% #44; 67% #42 with 33% #44; and 50-50 combinations. With each yarn accepting different amounts of pigmentation, five variations of a single color may be obtained in a single dye bath to produce argyles, stripes, bars, heathers, ski patterns, and ombre effects. The results show no staining in the cross-dye and are colorfast to 140°F when washed. The new yarn will make its debut in knitwear and will be used later in woven fabrics. It is now being produced in 3 denier at $1.33 a pound and in 6 denier at $1.23 a pound.

Textiles From Paper

Ronald H. Marks, president of Enterprise, Inc. of Dallas has developed a revolutionary machine process for the manufacture of paper textiles. It is believed to be the major breakthrough in this field. Marks' machine makes it possible to convert a roll of paper in a single mechanical operation into yarns narrow enough to be knitted or woven into fabrics which are strong and flexible enough to allow laundering, drycleaning, and repeated use. By virtue of this process a paper fabric can now have an unprecedented variety of applications and be manufactured so cheaply that "exports to Japan are feasible."

Fabrics made by this process can be used for packaging and a host of other industrial applications. In combination with glass fibers, rayon or nylon they can be used for curtains, draperies, bedspreads and slipcovers. The Marks process also makes it possible to manufacture paper clothing, such as dresses, sports coats, shirts, etc. Experimental garments made from such "textiles" have been laundered as many as 30 times without losing their shape. The process has also been used to knit up to 15-ft. open-width fabrics for such uses as carpet backing. New York representative for the new process is the Rittmaster Company at 350 Fifth Avenue.



KNITTED PAPER

Second World Congress of Man-Made Fibers

In 1962 the Second World Congress of Man-Made Fibers will be held in the Royal Albert Hall, London, from 1st to 4th May. Its aim is to tell the story of man-made fibers to users in the textile industries, and to consumers in all countries.

The start of the Congress will be the signal for synchronized programs in many countries, relating to man-made fibers in general, and to fashion in particular, with Paris and London setting the pace. These and allied events will be held in the principal cities of the textile manufacturing countries.

The theme of the Congress is "The Impact of Man-Made Fibers." By invitation only, over two thousand delegates from some fifty countries representing the textile industries, allied trades and inter-governmental organizations, will attend under the auspices of the Comité International de la Rayonne et des Fibres Synthétiques (International Rayon and Synthetic Fibers Committee), presided over by Colonel F. T. Davies. C.I.R.F.S. with its headquarters in Paris, groups 86 producers of man-made fibers in 21 countries.

Member Countries of C.I.R.F.S. are: Argentina, Australia, Austria, Belgium, Brazil, Canada, Finland, France, Federal Republic of Germany, Italy, Japan, Mexico, The Netherlands, Norway, Spain, Sweden, Switzerland, United Arab Republic, United Kingdom, United States of America and Uruguay.

New Process Adds Smoothness to Silk

Scalamandre Silks, Inc. has developed a synthetic wax solution for softening silk fiber and making it impervious to loom-marking. This makes it possible to give the finished goods a more lasting color in dying. The wax solution also reduces the problem of shrinkage, increases tensile strength and yields water repellency which lasts through six or more dry cleanings. Mr. Franco Scalamandre, who developed the new process, expects the wax solution will be in general use throughout the silk industry within a year.

A Question of Taste

"... our ideals of taste and good style are suffering under the onslaught of mass production and mass distribution. From automobiles to teaspoons and from women's apparel to baby rattles, it is everywhere evident. Although much excellent merchandise is still produced, the general tendency seems to be in the direction of cheapening and vulgarizing much of the merchandise that is offered by too many of our manufacturers and stores today.

"Interestingly enough the taste of the general public is much better than most manufacturers seem to think. But the public is given fewer and fewer opportunities to choose between the 'good' and the 'bad'. Most of the time they have to choose between the 'bad' and the 'even worse'."

WALTER HOVING, CHAIRMAN
TIFFANY & CO.
HERALD TRIBUNE, JULY 5, 1961

1961 Golden Fleece Award

FOR OUTSTANDING ACHIEVEMENT

William C. Segal *(above)*, Publisher of American Fabrics Magazine, is shown receiving one of the 1961 Golden Fleece awards from actress Dina Merrill. Cora Carlyle, Editor of AF, also received an award. The three other recipients were Louis C. Pfeifle of AIMBW, test pilot Joseph A. Walker and Edgar Wherry, President of Bonwit Teller. The Golden Fleece Achievement Award is presented each year by the National Association of Wool Manufacturers as "the industry's highest tribute to superior fashion perception and taste of men and women who are recognized for their outstanding achievement in various fields of endeavor."

Useful and Needed

"We define the central core of our business as the chemical upgrading of raw materials into polymers that are useful to people and needed by people."

HAROLD BLANCKE, PRESIDENT
CELANESE CORPORATION

Textured Modacrylic For Carpeting

Production of textured continuous filament modacrylic Verel fiber for carpeting has been announced by Eastman Chemical Products, Inc. The new Verel carpet yarn is available in both natural and solution-dyed form. Solution-dyed colors include light beige, rose beige, brown, green and black. The new type Verel yarn offers excellent bulk and cover, exceptional clarity and fastness of color, and outstanding wear and general performance. It is also flame resistant, non-allergenic and has high resistance to moths and mildew.

Opinion Research Corporation of Princeton, N. J. reported that 7 Americans in 10 purchased at least one foreign product in the period ended November, 1960. Some 10% of this group included cloth, draperies and rugs among their purchases. Despite the adverse effects of foreign competition, there is little evidence of active sentiment in the nation to "Buy American" and little apparent effort at the point of sales to push domestic products over imports, according to the report.

A New Versatile Chemical

DuPont has announced the development of "Baymal" colloidal alumina which is expected to have a wide range of unique properties and end use possibilities in the textile field. Experiments have shown that in low concentration finishes "Baymal" achieves reduced "growth" of knitwear. Wear tests also show that the application of 0.1% to 0.5% of this alumina to interlock knit fabrics of Orlon will reduce the rate of pilling approximately 50%.

The alumina increases inter-fiber friction and prevents fiber movement which explains its anti-pilling properties. Application of "Baymal" also results in soil and stain resistance, improved hand, static control, and, at higher concentrations, flame retardency. Fabric cutting is improved because the cloth lays do not slip on one another and the cloth presents a firm body to the cutting edge. Other indicated uses of "Baymal" are feltproofing of wool or wool blends, and combined emulsifying, dispersing, suspending and thickening effects for oils, softeners, and other finishing or sizing agents.

Growing Potential For Textile Machinery

The promising growth potential of the textile machinery industry was cited by Arnold H. Maremont, president of Maremont Corporation, Chicago, for his company's recent acquisition of Saco-Lowell Shops.

Speaking before the New York Society of Security Analysts, Maremont said that the obsolete equipment in the nation's textile mills is the important factor in Saco-Lowell's future. He pointed out that "nearly 81% of the textile machinery in use today was produced prior to 1946. This means a substantial market for both new equipment and replacement parts."

The deterents to wholesale replacement, according to Maremont, have been tax laws which did not permit rapid enough depreciation, and the invasion of domestic markets by foreign textile manufacturers. The Kennedy administration has promised action on both of these problems.

Dusting Cloths in Patterns

FOR RAGS AND DOLLS

The most mundane of household items can achieve new sales impetus when they transcend the strictly utilitarian, and appeal to the woman's desire for decoration in her home. This is well demonstrated in Pacific Mills' new Roll Clean Utility Cloth which introduces pattern and color interest into cotton flannelette cleaning and dusting cloths. Roll Kleen is gaining popularity not only among consumers, but also, unexpectedly, as a source of fabric for dolls' clothes.

More Fun with Canvas

CANVAS CABANA

A colorful 24-page booklet, entitled "Decorating and Shading With Canvas" has been issued by the National Cotton Council of America. It is a worth-while design catalog for anyone interested in exterior decoration. The booklet illustrates more than sixty varied shapes and styles of canvas sunshades for windows and doorways, poolside and patio, walkways and carports, plus interesting accessory uses. It also contains information on the advances in canvas colors, finishes, and treatments which make this sturdy cotton fabric an exciting as well as practical decorative medium. It can be purchased from the Cotton Council, P.O. Box 9905, Memphis 12, Tenn. Price: 25¢.

International Fabrics To be Exhibited in America

A major exhibit of international textiles will be held in New York during the fall and winter of 1961. Known as "Fabrics International" it will be under the direction of fabric designer Jack Lenor Larsen and will be jointly sponsored by the Philadelphia Museum College of Art and the American Craftsmen's Council. In New York, the exhibit will be mounted at the Museum of Contemporary Crafts; in Philadelphia, at the Museum College. It will then be circulated to other American museums by the Smithsonian Institution.

The objectives of the exhibit, as announced by Mr. Larsen, are "to evaluate our present state of fabric design, to rediscover some qualities and techniques overlooked or sacrificed by industrialization, and to look forward toward a very real technological revolution in one of the world's oldest and largest industries."

The exhibit will display some 200 different fabrics, representing the work of both American and international textile designers, and selected for their originality and their provocativeness. Working on the exhibit as an advisory council with Mr. Larsen are Cora Carlyle of American Fabrics Magazine, E. M. Benson, David R. Campbell, Grete Daniel of the Museum of Modern Art, Astrid Sampe of Stockholm, James Thompson of Thai Silk Co. and Elizabeth Bayley Willis of Seattle.

According to William F. Robertson, Pres. of the South Carolina Textile Manufacturers Assoc., the textile industry will "have to automate or liquidate in an approach which amounts to nothing less than a crash program."

News Briefs

The Chemstrand Corp. is engaged in extensive research projects on polyester and polypropylene fibers, as well as improvements in various types of Nylon.

Union Carbide Corp. has begun limited commercial production of Aeress — multifilament modacrylic yarn for use in woven dress fabrics and other end products.

The Becco Chemical Company has developed a new acid-peroxide bleaching process for colored yarn materials composed of cotton and other cellulosic fibers, or blends of cellulosic and synthetic fibers. It is applicable to multi-colored fabrics, gingham, striped sheets, toweling with colored borders, etc. It eliminates bleeding and mark-off, thus avoiding extra handling for clean-up operations.

Du Pont's polyethylene film plant will double its capacity. When the expanded facilities are in full operation the plant will be able to produce more than 60 million pounds a year of the packaging film.

As an aid to the ailing wool textile industry, Alfred Eisenpreis of Allied Stores recommended a shift from a negative to a positive approach. He suggested that the industry concentrate on production and marketing aimed at specific consumer needs and place the emphasis on fashion rather than on price. Mr. Eisenpreis spoke at the annual meeting of the National Association of Wool Manufacturers.

The High School of Fashion Industries in New York will institute for the first time a special textile course during the coming academic year, according to Principal Michael Katzoff. A committee composed of leading textile executives is now working on the development of an effective curriculum.

Versatile Cutting Tool

The Lucien Forestier Sales Company of New York has introduced a new miniature electric shears which has great versatility in the cutting room. Manufactured by Hoog and priced at $99.50 the new shears offers all branches of the textile industry a time-saving, yet accurate implement in their standard or specialized cutting operations. Narrow curves and sharp corners are cut just as neatly but far more quickly than with old-fashioned hand shears. The Liliput, which weighs only 28 oz., can cut textiles in one or more piles. It cuts hosiery, knitted or woven fabrics, leather-like plastics, foam rubber, and every other type of natural, synthetic and elastic fabric.

HOOG'S LILIPUT

Market Reflects Need for Novelty in Men's Lines

As American Fabrics went to press, reports from the market indicated that the opening of Fall and Winter men's wear lines in New York City engendered little enthusiasm among buyers from all over the country. The main complaint was a lack of novelty and excitement in the merchandise shown. By contrast, buyer reaction to the opening of women's fashion lines was most enthusiastic.

Growing Potential For Wash-Wear Fabrics

A report issued by the National Cotton Council shows that for the year 1959 (which is the most recent year for which figures are recorded) a total of 2.28 billion yards of textiles were finished for wash-wear performance in the United States. Of this total, close to 2 million yards were cotton fabrics. The National Cotton Council predicts that the potential for wash-wear fabrics is still untapped and estimates that the market can absorb up to 5 billion yards of such fabrics involving the use of some 100 million pounds of chemicals.

Comeback In Cotton

"Every day there is increasing evidence that cotton is making a comeback!

"Perhaps the answer lies in the basic properties of synthetics and cotton as well as in the many improvements in the finishing of cotton that have gone almost unheralded in recent years. On the other hand, despite the numerous advantages inherent in the synthetics, certain problems have not yet been overcome.

"Appearance and 'hand' of the synthetics — two of the most vital characteristics of these fibers — simply don't measure up to the crispness and comfort of cotton. There is a certain clamminess of hand, a limpness of appearance about the synthetics to date that do not altogether match the wash and wear advantages. Until recently, the consumer almost overlooked these comparatively minor problems in view of the many easy-care qualities. On the other hand, more and more finishes have been developed during the last few years that give cottons the same easy-care attributes, and the consumer is constantly being wooed away from synthetics as a result.

"Does this cotton come-back signal the demise of synthetics? Not at all! There is absolutely no question that synthetics have firmly established themselves in the minds of the consumer. What this situation does signify is that the fiber developers, the fabric weavers and the garment manufacturers are going to have to apply all of their ingenuity to the further development of all synthetics. For instance, a good area that promises to offer many possibilities is stretch yarns."

ERNEST J. CHORNYEI, PRESIDENT
BRADFORD DYEING ASSOC.

Knitted De-Icing System

KNITTED DE-ICER

A unique "wiggle-wire" de-icing element for removing ice from airplane surfaces has been developed by Goodyear. The new Iceguard is a knitted electrical element with 48 wires per inch. The wires, spaced just 6/1000 of an inch apart, are 15/1000 of an inch in diameter and controlled so exactly that one wire never touches another — thus eliminating shorting and cold spots. Major advantages of the element are uniform heating and ice melting.

British Antistatic Finish

The Dyestuffs Division of Imperial Chemical Industries in Britain has developed a new anti-static finishing agent called Cirrasol Z. Used as an after-treatment on hydrophobic synthetic fibers, it consists of an aqueous solution of a cationic polymeric compound. Synthetic fabrics treated with Cirrasol Z show very good resistance to build-up of electrostatic charges, and, the finish has good resistance to domestic washing and the normal dry-cleaning solvents. It does not effect the hand of the fabric.

News Briefs

Union Carbide's flocked Dynel fabrics can now be molded in three-dimensional shapes by taking advantage of the thermoplastic properties of Dynel modacrylic fibers to soften under heat and to retain its newly shaped form when cooled. These shaped, soft-surfaced Dynel fabrics offer new opportunities in design and production for a wide variety of products.

W. J. Fullerton, formerly Executive VP of Waldburger & Co., has joined Hartford Fibres Co., division of Bigelow Sanford, Inc. Mr. Fullerton will assist C. Chester Basset, Jr., vice-president of Bigelow Sanford Inc., in charge of the Hartford Division. In the new post Mr. Fullerton will be in complete charge of all marketing, merchandising, sales promotion and advertising activities for Hartford's new Zantrel Polynosic fiber.

Gerli & Co., is launching a program for the production of polypropylene fiber in the U.S.

In a letter to Representative Carl Vinson of Georgia, President Kennedy pledged "to get the best possible relief" from import competition for cotton and other fibers.

Textile Profits

"Profits in the textile industry improved during the latest cyclical upswing although they continued to lag behind those of manufacturing industry in general. In 1958, for example, textile mill profits measured as a percentage of sales averaged 1.6 percent compared with an average of 4.2 percent for all manufacturing industry. Profits rose to a peak of 3 percent in 1959 while the average rate for all manufacturing industry was unchanged from 1957. During the third quarter of 1960 — the latest period for which data were available at the time of our hearings — textile profits had dropped to 2.4 percent, while profits of manufacturing industry in general had dropped to 4.3 percent."

REPORT OF SENATE SUBCOMMITTEE ON U.S. TEXTILE INDUSTRY

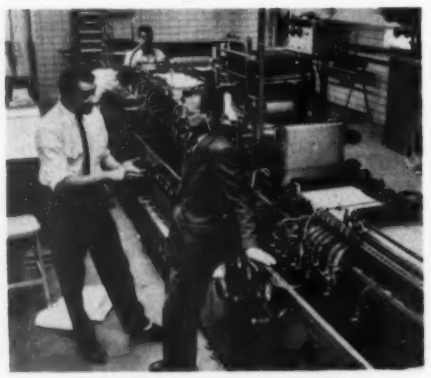
Exotic Papers from Man-Made Fibers

In China they've made paper out of rice straw for centuries. In the Philippines they use cane after the sugar has been extracted. And, of course, western countries make paper from wood.

But in Chillicothe, Ohio, the world's largest center for the manufacture of fine papers, scientists are working on papers made of nylon, acrylic fiber, teflon, aluminum, steel, copper, zinc, silver, lead, glass, ceramic and polystyrene plastic, among other materials. This work proceeds in The Mead Corporation's new $4,500,000 Research Center.

"Exotic papers," as Mead scientists call them, are made on paper machines which are identical in principle with those which made the paper on which your morning paper is printed. The main difference is that the machines are smaller because the demand is smaller. Unlike conventional paper which is usually sold by the ton, exotic papers are sold by the square foot or by the pound. Some of them cost as much as $420 a pound, others $1.00 a square foot.

"Any material which can be transformed into the right size fiber can be made into paper," says Dr. Hanns F. Arledter who directs Mead's research efforts in this area. "Paper is basically a layer of cellulose fibers of 1 to 5 millimeters in length. Non-cellulosic fibers can also be used when the product must be endowed with specialized properties."



EXPERIMENTAL PAPER MACHINE

Firestone to Make Nyloft

The Firestone Tire & Rubber Company is now producing a lofted nylon filament for rugs and carpeting at its plant in Hopewell, Virginia. The Firestone Synthetic Fibers Company has acquired the trade name "Nyloft" from the Industrial Rayon Corporation of Cleveland, Ohio. This move will make Firestone one of three leading producers of lofted nylon filament, with an initial capacity of approximately four million pounds.

Fiber from Pineapple

In this age of synthetic fibers, man's ingenuity can still be focused on nature's prodigal gifts. Now comes news from a South African engineering firm that there is a possibility of extracting fibers from pineapple. The machine proposed for this purpose is a decorticator which works on the principle of a sisal fiber extractor. Beater bars, attached to a drum, cut and scrape away pulp from the leaf, which is held by a gripper at the fleshy end. The end product is fine, soft, white fiber with higher tensile strength than sisal

Biggest Indo-French Rayon Pulp Plant

The foundation stone of India's biggest rayon grade pulp plant was laid at Kalsur on April 30. Work on this Indo-French joint venture worth $21 million, is expected to be completed within two years. After completion the Great Mysore Rayon Grade Pulp and Paper Mills will manufacture 110 metric tons of rayon grade dissolving pulp per day. This capacity is likely to be expanded to 350 metric tons per day in two stages of about three years duration each.

The Securities and Exchange Commission and the Federal Trade Commission report that the first-quarter profits of textile manufacturers fell to $36 million from $93 million a year earlier. Apparel manufacturers' profits were down to $11 million from $25 million.

Outmoded Textile Equipment

"The major causes of rapid gains in productivity in the textile industry have been technological change and improvements in the organization of the production process. In spite of stepped-up capital expenditures, however, a substantial amount of machinery in place is relatively old. It has been estimated that about two-thirds of all pickers are at least 20 years old, and more than 50 percent of all drawing frames were installed before 1940. This is also true of 59 percent of all spinning frames, and of more than 38 percent of equipment used in the roving process.

Only one-fourth of the looms in place have been installed since 1950. And there has been more rapid replacement of looms than of most other kinds of textile machinery. As a rough generalization, about two-thirds of all textile machinery in place is at least 10 years old, and between one-third and one-fourth was installed at least 20 years ago."

REPORT OF SENATE SUBCOMMITTEE ON U.S. TEXTILE INDUSTRY

ONE HUNDRED LAUNDERINGS A YEAR

A New Aircraft Carpet

A revolutionary new aircraft carpet has been produced by Collins and Aikman from Allied Chemical Corporation's Textured Caprolan nylon with backing yarns of 100% polyester fiber. The new carpet, called "Royal," has been specified as standard equipment on all of Eastern's passenger planes. It is a space-dyed loop pile with extraordinary shrink resistance, unusual resistance to abrasion and yet light enough to meet aircraft weight requirements.

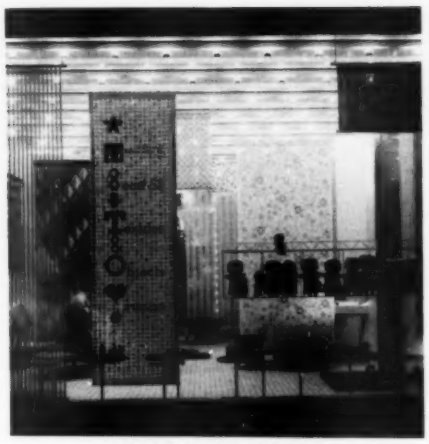
"Royal," according to Collins and Aikman technicians, took a year and a half of research to develop. The biggest problem was to create a carpet that would remain stable in size after many cleanings. Most aircraft carpets have a serious shrinkage problem. Because of constant use they are subjected to as many as 100 launderings during a single year's service. In a series of more than 100 cleanings, the new Textured Caprolan carpeting, Collins and Aikman technicians said, had a total shrinkage of less than one half of one per cent.

Special Needs of Aircraft Carpet

Few carpets receive more intense abuse than aircraft installations. An average jet, for example, transports approximately 20,000 persons annually. Its carpet is exposed to all weather conditions including snow, sleet, rain, tropical and arctic conditions. Besides food and wine stains, it is subjugated to mud, dirt, grime, grease and oil.

Because the new aircraft carpet is made of continuous filament Textured Caprolan nylon it will not pill, fuzz or shed and is completely non-allergenic. Each filament in every tuft is equal in length and firmly secured to the backing. There are no loose ends to work their way to the surface or to be drawn from the pile in vacuuming or sweeping, no loose fibers to contaminate the air. In addition, the Caprolan pile yarns have high tensile strength and unusual color fastness. The weight of 47 ozs. per square yard meets aircraft requirements.

There are twenty-one separate units that make up a carpet for an Eastern Air Lines Golden Falcon jet passenger plane. These units range in size from 41 feet by 49 inches, to a coat-room strip measuring 48 inches by 36 inches. Individual units are replaced as they wear out. Since the Caprolan carpet is expected to outwear traditional aircraft carpeting by as much as 4 to 1, this represents a big economy.



DISPLAY WITH FABRICS

New Marketing Concept For Textiles

An unusual departure in marketing has been launched in New York with the opening of Herman Miller's *Textiles and Objects* shop at 8 East 53rd Street. The idea is to present a line of modern fabrics for the home against a lively background of folk art objects.

The traditional Herman Miller idea of exposing the concepts of contemporary design to the general public has increased sales for the trade and stimulated interest in contemporary design. In line with this thinking, *Textiles and Objects* demonstrates that textiles can become an integral part of interior displays.

The core of the display consists of 94 different fabrics designed by Alexander Girard for the Herman Miller collection, with four additional designs made for the new showroom.

Popular folk art objects, which Mr. Girard collected from various parts of the world, are sold directly to the public. Freshness and inventiveness characterize them. In some, there is an impulse toward elaborating form and linear direction or towards a taste for brilliant color; others show strong sculptural forms and a more restrained use of color and texture. All provide a foil for the fabric display.

FOLK ART ADDS EXCITEMENT

Rise in 100% Wools

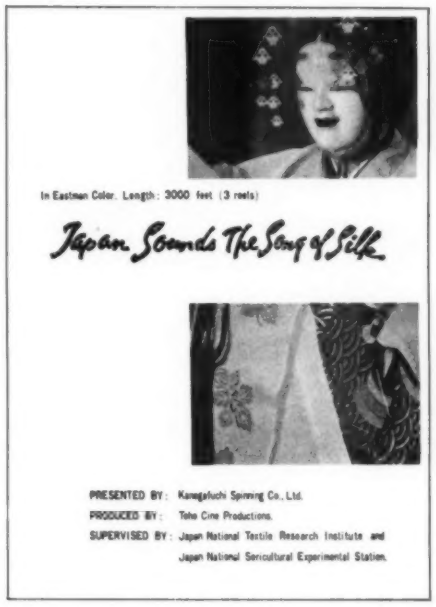
For the first quarter, 1961, The Wool Bureau reports the following statistics: in men's wear fabrics, a rise of 5% in all wools as against wool blends; in women's wear, an increase of 6% for all wool.

High-Temperature Nylon

Du Pont is in the process of constructing a pilot plant for the production of a new polyamide fiber known as HT-1. It is a high-temperature-resistant polyamide which shows great promise in industrial uses including electrical insulation, filtration of hot gases, special-duty beltings and reinforcement of high-temperature hose. Its application in various military uses is also being explored. HT-1 has been under research for the past 12 years.

Unique Film on Silk

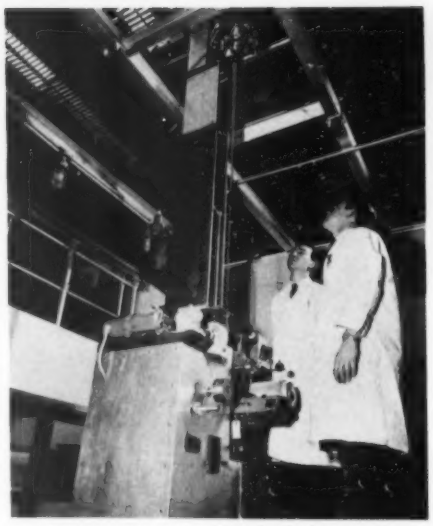
The Kanegafuchi Spinning Co. has sponsored and released a new full-color film on silk which combines a poetic approach with the revealed mysteries of silk fiber as seen through the electronic microscope. The title of the film is "Japan Sounds the Song of Silk" and it was directed by Kiroku Samejim under the supervision of the Japan National Textile Research Institute and the Japan National Sericultural Experimental Station. Inquiries should be directed to Kanebo-New York, 350 Fifth Avenue.


In Eastman Color. Length: 3000 feet (3 reels)
Japan Sounds The Song of Silk
PRESENTED BY: Kanegafuchi Spinning Co., Ltd.
PRODUCED BY: Toho Cine Productions.
SUPERVISED BY: Japan National Textile Research Institute and
Japan National Sericultural Experimental Station.

Boom in Lycra

Full scale production of Lycra, the spandex fiber, is expected to get underway by the second quarter of 1962. At that time the supplies of Lycra will be increased from six to ten-fold compared to the present pilot operation. Acceptance by the trade has been spectacular.

Lycra, which is a 100% synthetic elastic multi-filament fiber, was brought out of the test tube by duPont at a cost of more than $10,000,000. Its outstanding property is its strength, durability and lightness. Size for size, it has from two to three times more restraining power than conventional elastic thread. It should be knit or woven with another fiber such as nylon, "Dacron" polyester fiber or "Orlon" acrylic fiber, or some other rigid fiber, to provide a complete balance of desired properties in a garment. It also has excellent dyeability and can be used bare — i.e. it does not have to be wrapped with a covering yarn such as nylon. And because it is a multi-filament fiber, it permits sewing without needle cutting.



MELT SPINNING EQUIPMENT AT FRL

Fiber Spinning Laboratory Established at FRL

An extensive laboratory for the experimental spinning of synthetic fibers has been established at Fabric Research Laboratories, Inc. in Dedham, Mass. The new facility, which has been more than two years in planning and construction, is capable of both melt and solvent (dry) spinning which includes nylon, polypropylene, polyethylene, polyester, polyvinyl alcohol, acetate, and acrylic fiber spinning methods.

Three types of equipment — two built by FRL and one purchased on an exclusive basis from Chemtex, Inc. of New York — have a capacity from very short runs on single filaments to fully-controlled, limited pilot production of multi-filament yarns. It is possible with this range of equipment to determine not only that a polymer can or can not be spun into a fiber but also something of the manufacturing variables which contribute so significantly to the cost of a commercial synthetic fiber operation.

Celanese Corporation of America has moved its corporate headquarters and executive offices into a new building at 522 Fifth Avenue.

Mill Liquidations

"From 1947 through 1957, a total of 710 textile mills were liquidated in the United States. Approximately 196,000 textile jobs were lost as a result of the liquidations. From 1958 to 1960, an additional 128 mills were closed displacing about 33,000 workers. Since 1947, in brief, a total of 838 mills, which had formerly employed slightly more than 229,000 workers, have been liquidated. About 46 percent of the mills, employing approximately 48 percent of the total number of workers involved, were in the cotton-synthetic industry. Thirty-seven percent of the mills, employing 42 percent of all workers, were in the woolen and worsted industry. The remaining mills liquidated (17 percent of the total) were dyeing and finishing establishments. They had employed 10 percent of all workers affected by mill closings."

REPORT OF SENATE SUBCOMMITTEE ON U.S. TEXTILE INDUSTRY

Anti-Static Agent for Fabrics

A new anti-static agent, made by E. F. Houghton & Co., Philadelphia, stops static electricity from building up on fabrics. The product, Anti-Static Agent 575, can be added to the rinse water in a washing cycle. Its effect is achieved by the deposit of an imperceptible monomolecular film which discharges static electricity into the air.

Protective Cloth for Silver

Pacific Silver Cloth, which prevents silver from tarnishing, is being manufactured by Wamsutta/Pacific Industrial Fabrics on a piece goods basis, 31 inches wide. The process involves the impregnation of the fabric with millions of silver particles which absorb tarnishing gases. When surrounded by the cloth, sterling or silver plate stays bright and tarnish free.

7,900 YARDS OF FIBERGLAS

Light Control with Textile Louvers

A total of 7,900 yards, or about 4½ miles, of vinyl-coated Fiberglas vertical louver blinds has been installed in the main passenger terminal at Lambert Field, St. Louis' municipal airport. The Fiberglas blinds were specified by the architects because they permit light control over the vast areas of glass in the new building. Because they are opaque, they can shut off light entirely, or can be opened by degrees to admit whatever amount of light is desirable. Another reason for choosing this type of material is that it is dimensionally stable and will not stretch or shrink.

Production of the blinds involved four separate suppliers. They were manufactured by the Hessler Vertical Blind Company of St. Louis. The Fiberglas yarn was supplied by Owens-Corning and woven by Hess-Goldsmith. DuPont fabricated the shade cloth, called "Tontine" Triglas, utilizing heavy DuPont vinyl and the glass fabric. The vinyl is applied to both sides of the fabric.

Production of men's suits dropped to 6,124,000 units in the first four months of this year from 7,717,000 units a year earlier. Production of business and sport shirts dropped to 7,325,000 dozen from 8,469,000 dozen a year earlier. However, industry officials report a sharp acceleration in orders for men's shirts during the recent months.

Polyester vs. Polyolefin for New Tire Cord

Research scientists for Goodyear report encouraging progress in the development of two families of synthetic fibers for use as a new tire cord. The two groups — polyester and polyolefin — have undergone extensive research and testing to determine their adaptability to modern higher driving speeds and faster airplane landing speeds. To date the polyesters show the most immediate promise of the newer fibers. Experimental tires with polyester cord construction exhibit the high strength and bruise resistance of nylon cord tires, but without flatspotting.

Polyolefin fiber, (*polypropylene*) appears to hold the most potential advantages in long-range development. Polyolefin advantages include high strength, good fatigue resistance and light weight, a factor in producing a cooler-running tire.

Milium Plus Foam Lining

Deering Milliken, Inc. has introduced an entirely new lining-plus-insulation concept to the women's and children's wear market. Called *Milium Plus,* the new lining features a thin layer of laminated foam scientifically coated with insulative particles. The resulting fabric has excellent insulation, resiliency and increased wrinkle resistance but still retains the porosity so essential to comfort. It eliminates the need for interlinings in some garments. It is also available as knitted outershell. Types of knits range from bulkies to fine worsteds to orlon and wool blends.

Donald F. McCullough is now the president and chief executive officer of Collins & Aikman Corp. Formerly executive vice president in charge of sales, Mr. McCullough succeeded Ellis Leach, who became chairman.

Psychology and Depressions

"The waging of psychological warfare against a recession is still relatively new... It used to be the fashion to believe that recessions and depressions were the inexorable result of economic forces which could be charted by statistics. Once the fever had seized the patient, it was thought, there was nothing to do but let it run its course. If it was destined to be serious, then serious it had to be.

Gradually, however, many authorities came to realize that statistics merely measure the actions of men, and the actions of men are governed by their states of mind. Let a Board of Directors be optimistic and the results show up in new construction and new machine tool orders; let them be pessimistic and it shows up in the statistics of decreased orders, lower inventories and even unemployment.

Similarly, the state of mind of people in general can determine whether a recession will be mild or severe, short or long. Speaking generally, the confident family spends normally; the frightened family spends only for necessities."

THEODORE S. REPPLIER
PRESIDENT
THE ADVERTISING COUNCIL

FOOT WIPING WITH DACRON

Non-Woven Dacron in China Production

At Syracuse China Corporation, Troyfelt, a non-woven fabric made of Dacron, has replaced natural felt as the wiper belt on china foot wiping machinery. Produced by Troy Mills, the new fabric has resulted in fewer belt replacements since it gives better wear, holds tension longer and does not stretch or deform after considerable use. In the past, natural felt belts had to be replaced almost once a month, but the original Troyfelt belt has been in use for over a year and shows no sign of needing replacement.

Wet foot wiping is done to remove unfired glaze from the foot of hollow chinaware so that it does not fuse to the kiln furniture during firing. The ability to hold tension is one of the important requirements belt materials have to meet in this operation. Natural felts did not meet this specification satisfactorily because, when wet, they rapidly lose their tension. Glaze wiping is also an extremely abrasive action. Glass particles cut the fibers of natural felt and wear it out so that frequent replacement was necessary. Troyfelt withstands this abrasion better than any other material used to date.

Botany Adds Girls' Coats

Botany Industries, Inc. has taken another step in its program of supplying "clothing for the entire family" by licensing its twenty-first product, girls' coats. Michael Daroff, President of Botany, said that the company has licensed A. E. Alexander, Ltd. to manufacture and distribute girls' coats under the Botany label. Other girls' and women's products licensed by Botany include women's sweaters and knit sportswear; sportswear for girls; handkerchiefs; and fabrics specifically made for women's wear products. The company also offers a complete line of men's and boys' clothing and furnishings distributed under the Botany name as well as hand knitting yarns and cosmetics. A. E. Alexander, Ltd. is the country's largest and most diversified manufacturer of girls' coats.

DAROFF AND A. E. ALEXANDER

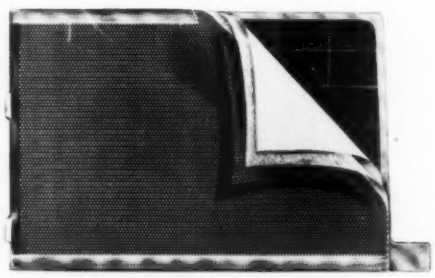
The Individual and the Organization

"Conformity in behavior is a necessity; conformity in patterns of thought a danger. Unfortunately, people have come in modern times to mistake one for the other. There is a strong body of opinion which assumes that the conformist is the boy who gets ahead . . . but the premium is and always must be on original approaches. . . .

All organizations fish in the same general pool and it is unlikely that any nets a catch appreciably better than others. Its advancement will derive from having provided for its people a climate of achievement in which men of ordinary stature are somehow stimulated to extraordinary performance. . . .

In our organization we put the highest possible premium on ideas, fresh and original ideas that are important to the extent that they do not mirror traditional thinking. . . . Achievement, after all, begins with the human intellect. Organizations, perhaps unfortunately, are without this God-given capacity. They exist and prosper only as they can give free rein to the minds and spirits of their people."

CRAWFORD H. GREENWALT
PRESIDENT
E. I. DU PONT DE NEMOURS & CO.



FOR LONGER LIFE BATTERIES

Dynel for Batteries

Surrette Storage Battery Co. is producing lead acid storage batteries using components of Dynel modacrylic fiber. The components are separators or non-woven envelopes manufactured by Kendall Company of 100% Dynel modacrylic, Union Carbide's textile fiber. Each envelope acts to ensure greater battery life by insulating and holding active material in position on the positive battery plate. Surrette believes the use of Dynel marks the beginning of a significant breakthrough in the use of new materials which will bring new economies, better performance and greater dependability to storage batteries. Work and testing is already in progress on the next step — the use of Dynel fiber to make a complete battery separator.

Dynel was chosen because of its high resistance to oxidizing agents and acids, such as the lead peroxide and sulfuric acid used in lead acid storage batteries. The Dynel envelope is critical because mechanical action during the discharge cycle has a tendency to make the positive material flake off. This action, called shedding, if not held in check, will eventually cause short circuits and result in dead cells.

New Non-resin Finish for Cotton

A new non-resinous finishing process for cotton cloth has been developed by Joseph Bancroft & Sons Co., originators of the "Everglaze" family of easy-care fabrics.

The principles involved are based on a permanent modification of the cotton fibers by a chemical process which completely excludes resin, yet adds substantially to the comfort, stability, and wash-and-wear properties of the fabric. The most important immediate application will be to fabrics for men's dress shirts. Other end uses include work clothes, domestics and uniforms.

The absence of any resin, and the permanent change in the chemical composition of the fibers, provides an extremely durable wash-wear performance which is guaranteed for the life of the garment. Regardless of the frequency or method of laundering, the stability is permanent, with no progressive shrinkage, and the crease resistance and wrinkle recovery are sharply improved in both the wet and dry states.

The lack of resin also assures increased absorbency, a soft, pliable, non-irritating hand, and offers absolute protection against any yellowing or loss of strength due to chlorine retention. If desired, any bleach may be used in normal amounts. The chemicals used in the new process are relatively inexpensive and the equipment involved is essentially the same as that used for resin finishing.

Darvan in Europe

A new fiber manufacturing and marketing venture in Europe has been jointly launched by Celanese Corporation of America and Farbwerke Hoechst AG of Germany. Under an agreement between the two firms, the Celanese nytril fiber (*Darvan*) will be produced in Europe by Bobina Faserwerke G.m.b.H. and marketed there by Hoechst. Bobina is a new company jointly owned by Celanese and Hoechst. Production of the fiber will be started at facilities in Bobingen, Bavaria, during the first quarter of 1962, with plans for eventual production capacity of 32,000,000 pounds annually. The fiber will be marketed under the trademark "Travis."

New DuPont Lab

A new modern dyeing and textile finishing laboratory which will provide improved technical services to Du Pont customers throughout the South will be established in Charlotte, N.C., by the company's Dyes and Chemicals Division. The new laboratory will be equipped and staffed to service such Du Pont-developed processes as the Pad-Steam, Thermosol coloration of synthetic fibers, sponge core dyeing, and Unifog spray finishing.

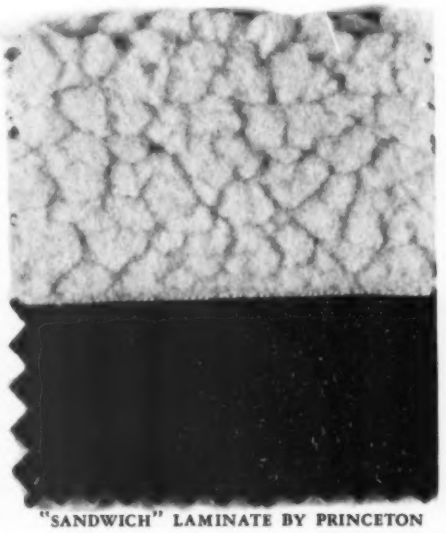
Flexible Fabric Finish

For over 2 years John Boyle & Co., of New York has been developing an acrylic fabric finish which can be applied by brush, spray or roller directly from the can. The new product, "Crylac," will find many applications in the marine, home improvement and general canvas fields where people need bright colors, high water resistance, plus an extremely soft pliable finish. Being a water emulsion it can be thinned, and removed from brushes after use, with water. Crylac will not crack, peel or chip and is highly resistant to oils and grease. There is no stain or rub-off and colors are virtually fade proof.

"SANDWICH" COAT BY MARTIN

Pre-Fab Self-Liner

The swatch and garment photographed here demonstrate a new approach to a sportswear cloth which combines two of the important trends now in the ascendency — pile fabrics and laminates. The swatch is a new double-sided cloth by Princeton Mills. One face is "Dynalure," a curled pile knit fabric of 100% Dynel pile. The other face is a soft-textured nylon suede. These two outer layers are "sandwiched" and laminated together with an inner layer of 5/64" polyurethane foam. The finished fabric is completely washable and ready to be cut and sewn as a single self-lined cloth. In appearance it is very much like the natural suede-finished shearling which it simulates.



"SANDWICH" LAMINATE BY PRINCETON

Lower Cost Bleaching

A new continuous bleaching process that cuts manufacturing costs up to 40 per cent on natural and synthetic fibers has been developed by Olin Mathieson Chemical Corporation. The new process utilizes Textone, one of Olin's sodium chlorite products.

Until now, Textone has been used principally in batch operations. Development of the new process, which requires little modification of conventional equipment, extends its use to the continuous bleaching of cotton, synthetic fabrics such as rayon, nylon, Acrilan and Dacron, and blends of natural and synthetic fibers. Savings in the sodium chlorite method over continuous peroxide bleaching are realized in material costs.

Drop in Per Capita Use of Textiles

"The downward drift in the per capita consumption of textile mill products continued in 1960. In 1950, for example, the per capita consumption of cotton goods amounted to 30.9 pounds. By 1960 preliminary figures indicate that this had dropped to 23.8 pounds. Over the same period, the consumption of wool per person dropped from 4.2 pounds to 3.1 pounds. There was also a decline in rayon and acetate consumption from 8.9 pounds per person to 5.7 pounds per person. Only in the "other synthetics" category, which is made up of newly developed fabrics, was there an increase from slightly less than 1 pound per person to 4.6 pounds in 1960. Overall, the decline in the per capita consumption of fabrics made from all fibers was from 45 pounds to 37.2 pounds."

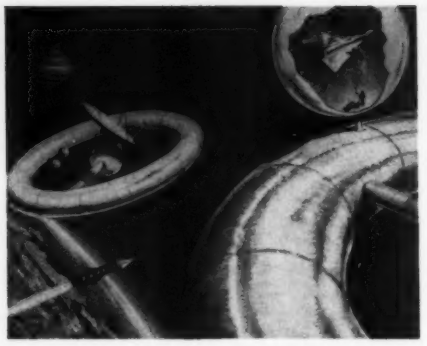
REPORT OF SENATE SUBCOMMITTEE ON U.S. TEXTILE INDUSTRY

Portable Fabric Tanks

A new portable fabric tank for farm, construction and industrial use has been perfected by The Goodyear Tire & Rubber Company. The new "Utility Tanks," ranging in capacity from 60 to 350 gallons, are produced in eight "small" sizes and represent an extension of the principle of "Pillow Tanks," with capacities as large as 50,000 gallons. A 350-gallon Utility Tank weighs 50 pounds when empty. It is made from finely woven nylon fabric impregnated with a specially compounded rubber, a combination which provides a rugged one-piece unit suitable for both static storage and transportation of liquids. The rubber coating is resistant to fuel oil, gasoline, transformer oil, liquid fertilizer and weed sprays.

The advantage of fabric tanks is their immediate portability. When empty, they are rolled up like a rug and carried off to the next point of use or returned for refilling in the case of units built for transportation of liquids. The Utility Tank is rugged enough to be loaded in a sling when full.

FUEL IN THE FIELD



FABRIC SPACE STRUCTURES

Outer Space Stations of Inflatable Fabric

Man's first inhabited space station may be packed in a small container as it leaves the earth, blown into shape like a balloon when it reaches orbit and "rigidized" by quick-setting plastic foam.

All this is possible through the use of expandable coated fabric structures, according to Goodyear Aircraft Corporation engineers who developed the material for applications in space technology. The fabrics, either of organic or metallic fibers, will be able to withstand high temperatures, extreme cold and the hard vacuum of space. To date, Goodyear research engineers have found that a polyester-based cloth with butyl coating is the most promising construction material.

Space stations envisioned by GAC engineers will be enormous earth-circling expandable structures situated hundreds of miles above the earth, where men will be able to work with scientific instruments and live in comfort.

Housing on the Moon

Similar expandable shelters may also be the first inhabited dwellings on the moon, and possibly on other planets, as foreseen by S. J. Pipitone, manager of the company's Aeromechanics Technology Division.

Pre-fabricated sections of the space facility will be folded into compact packages, boosted into orbit by ferry rockets, expanded by internal pressure and joined to other sections to erect the complete station.

Although air or gas pressure will provide structural stiffness, the facility can be made more rigid by shooting foamed-in-place plastic in areas between outer and inner walls, giving added permanence. The end result is a building form weighing much less than conventional structures, but with adequate load-carrying capacity.

Fabric Satellites

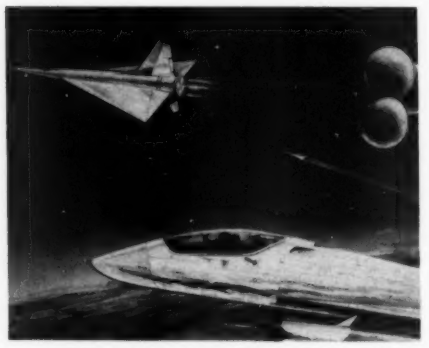
Among orbital applications envisioned are communications satellites, 300 to 400 feet in diameter, formed or shaped by internal pressure or foamed-in-place plastic techniques. These devices would be launched in a folded condition and inflated at the proper time, constituting the ultimate in simplicity of erection. Such a facility would provide an object from which to "bounce" radio or radar signals, as has been done with the Moon and Venus, or for use as a relay station.

Several small space cells, inflated and made rigid with plastic, can be connected, directly or by fabric tunnels, to form a station, possibly doughnut-shaped. Initial erection of a permanent space station can be accomplished inside temporary balloon-like fabric structures until enough of the station is completed for personnel to move inside under pressurized, comfortable conditions.

The use of fabrics also can virtually eliminate the continual wearing of cumbersome space suits while working outside a pressurized station. Expandable fabric "bubbles," or work cells, can be fastened to the outside of the station and entered by means of an airlock, making routine maintenance possible under the same conditions as inside the station.

Solar Heat with Fabrics

Self-contained heat and power can also be provided by huge expandable solar heat collectors of coated fabrics. These collectors will support a thin metallic film to collect and concentrate the thermal energy of the sun for the operation of a power plant within the space platform.



INFLATABLE DRAG BALLOONS

Getting man back to earth from orbital flight without burning him and his space vehicle to a cinder may be solved by other fabric applications — one for the vehicle itself, the other for inflated drag balloons to slow down the re-entry vehicle at very high altitude so the rates of compressions and heating could be endured. Tests have proved balloons to be excellent stabilizers at supersonic speeds at all atmospheric altitudes.

New Laminate Adhesive

A new adhesive which forms a permanent flexible bond between fabric and polyurethane foam has been developed by Rubba, Incorporated of New York. The new compound is called Rubbafab and has been extensively tested on the production line of New York and western textile firms. Its bonding power has been found to withstand soap-and-water launderings and dry cleaning in a variety of cleaning solvents.

Polyurethane Forecast

The interest of the apparel industry in fabrics laminated to polyurethane foam is indicated by the results of a recent survey. During 1960, some 5 million yards of polyurethane foam were used by the apparel industry. For 1961, it is estimated the figure will be approximately 12.5 million yards. By 1965 it is expected to jump to 35 million yards.

USDA predicts that the world cotton production of 46.9 million bales in the 1960-61 season may be increased by 5% in the forthcoming season.

What you should know about

POLYESTERS

A report on this important category of fibers, and on the new Vycron Polyester which Beaunit and Goodyear chemical research have brought to the textile industry.

WHAT IS A POLYESTER?

HOW ARE POLYESTERS PRODUCED?

WHAT ARE THEIR PROPERTIES?

HOW ARE POLYESTERS USED?

WHAT ARE THE SPECIAL CHARACTERISTICS OF VYCRON POLYESTER?

WHAT ARE THE SUCCESSFUL POLYESTER BLENDS?

WHAT OPPORTUNITIES DO POLYESTERS HOLD FOR THE APPAREL AND HOME FURNISHINGS FIELDS?

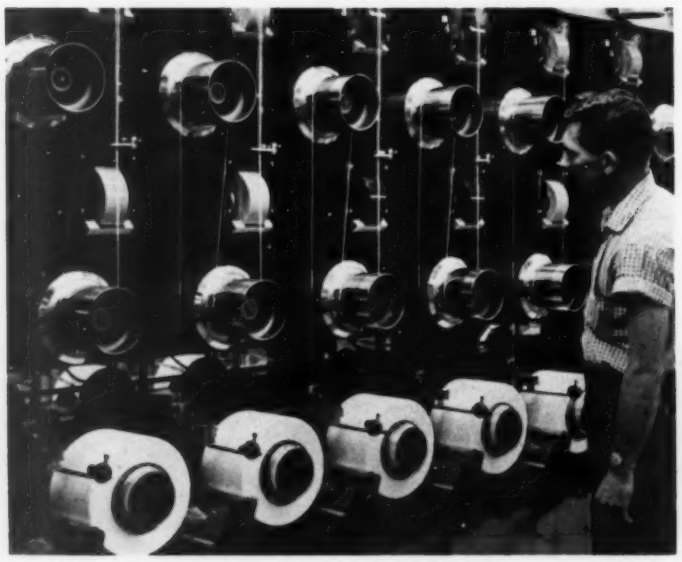
Where it begins . . . STAGES in the MANUFACTURE of POLYESTERS from VITEL, the basic ingredient, to VYCRON, the polyester fiber

At Goodyear's Point Pleasant chemical plant a grinding process transforms Vitel polyester resin into pellets of uniform size.

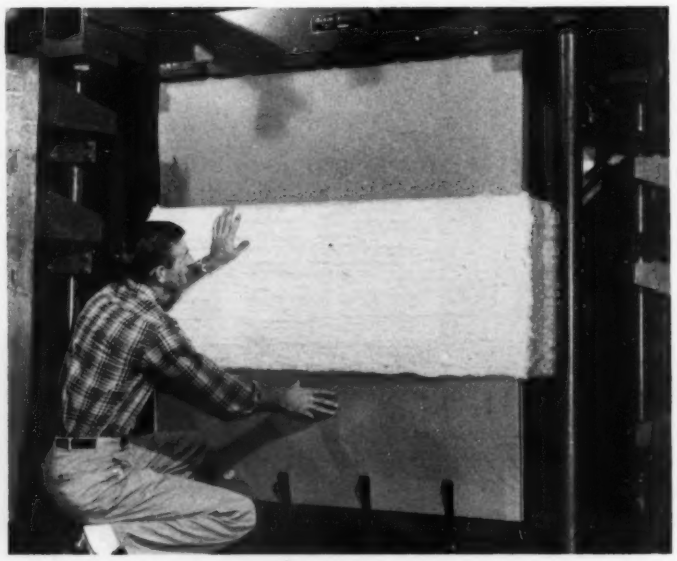
The resin is shipped to the Beaunit plant at Elizabethton, Tenn. in hermetically sealed aluminum bins to prevent contamination.

Through these sealed, cone-shaped chambers, Vycron pellets are transferred from the storage tanks to the spinning heads.

Vycron is extruded by the melt process. After extrusion it passes through these quenching chambers where it is cooled.



Take-up of Vycron fibers. From spinning heads to quenching chambers and thence to these take-up cones for winding.



Continuous filaments are cut into staple. Here Vycron staple is highly compressed into bales for shipment to spinners.

What you should know about

POLYESTER FIBERS

How they are made.....their special properties.....performance in blends

• WHAT IS A POLYESTER?

The polyesters are man-made hydrophobic and thermoplastic fibers with the highest performance characteristics in the wash-wear category.

• HOW IS A POLYESTER PRODUCED?

The process begins with the manufacture of a polyester resin. The basic chemicals used in the process are derived from coal, air, water or petroleum. Chemically, it involves the combination of several different *esters*, each of which is formed from the reaction of an acid and an alcohol, involving the loss of water. These chemicals are "cooked" in a vacuum at high temperatures to emerge as a hard, porcelain-like substance. Vitel polyester resin is supplied by Goodyear in the form of hard, white bead-like pellets.

Polyester fibers are made by the "melt" method. This means that the pellets of resin are melted down to a honey-like viscous fluid which is then extruded under high pressure through the holes of a spinneret. As it emerges it is cooled, solidified and stretched into fiber strands or filaments. The filaments are either twisted together to form continuous filament yarns or they are cut up into short staple fibers and then spun into yarn like cotton.

• WHAT ARE THE PROPERTIES OF POLYESTER?

1. GREAT RESILIENCE. Polyester fiber has a strong "memory" which enables it to spring back to its original shape after crushing, either wet or dry. This gives polyester and polyester blend fabrics shape retention even in damp muggy weather.

2. NON-ABSORBENT. Polyester fiber absorbs practically no moisture. It is therefore unaffected by water, which gives it high performance properties in the wash-wear category.

3. THERMOPLASTIC. This means that polyester fiber can be easily heat-set. That is why heat-set pleats and creases remain fixed in polyester fabrics even after washing.

4. HIGH STRENGTH. Polyester fiber is extremely strong. It resists abrasion and is not damaged by either sunlight, weather, moths or fungi.

• HOW ARE POLYESTER FIBERS USED?

Polyesters have found their major end uses in blends with other fibers. A minimum of 50% polyester is generally required to impart to the finished fabric the special performance characteristics which are the hallmark of the polyesters. There are three chief areas for such blending:

1. POLYESTER/WOOL. When combined with wool or worsted yarns, the end result is a fabric which achieves the hand of wool plus durability and easy-care qualities.

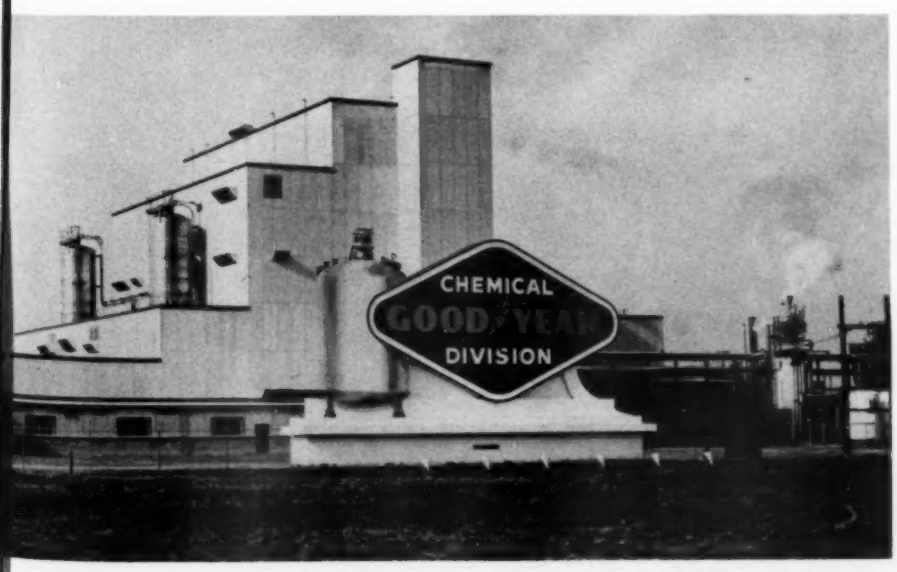
2. POLYESTER/COTTON. This is by now a classic combination in all branches of the apparel industry. The wedding of these two fibers produces not only wash-wear performance in fabrics; it also extends the life of the fabric as much as four to six times that of 100% cotton. And it adds the important factor of crease resistance.

3. POLYESTER/MAN-MADE. When combined with other man-made fibers, the polyester fiber makes possible sheer and durable fabrics which have shape retention and lasting crispness.

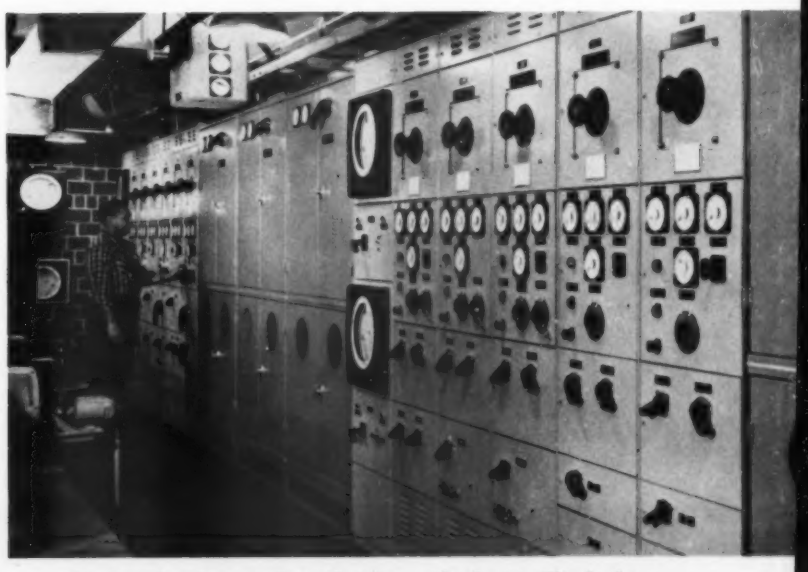
SPECIAL CHARACTERISTICS OF VYCRON POLYESTER FIBER

In addition to the generic properties of all polyesters, the Vycron polyester fiber – as the original *copolymer* polyester spun from the Goodyear Vitel resin – has these additional virtues:

1. Improved affinity for dyes.
2. Superior resistance to pilling.
3. Easier processing at the mill level.
4. Greater tensile strength.
5. Greater pliability, better draping qualities.
6. Improved "natural" hand.



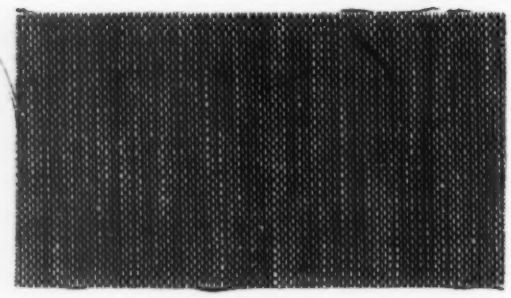
Vitel polyester resin is produced at the new $10 million plant of the Goodyear Chemical Division, in Point Pleasant, W. Va.



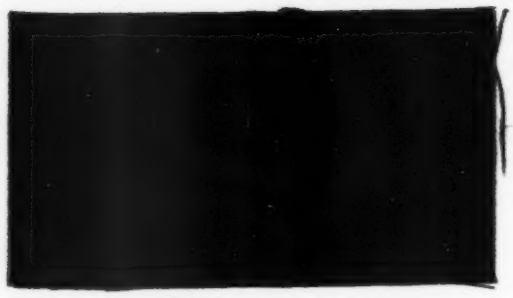
Section of main control panel at Beaunit's plant in Elizabethton. Temperature, humidity, and take-up speed are rigidly regulated.

VERSATILITY

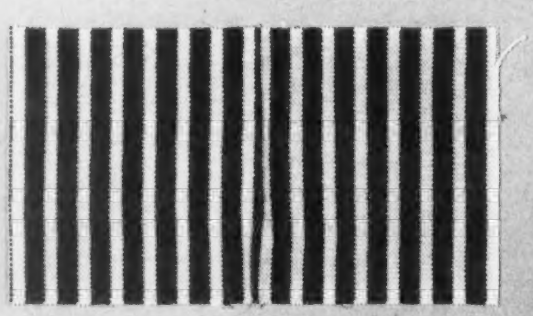
Arnold Palmer Sunstate slacks



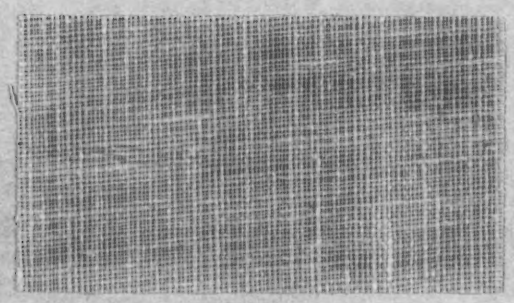
SPINCO. A soft yet stable wash-wear denim for sportswear. A blend of 65% Vycron and 35% cotton.



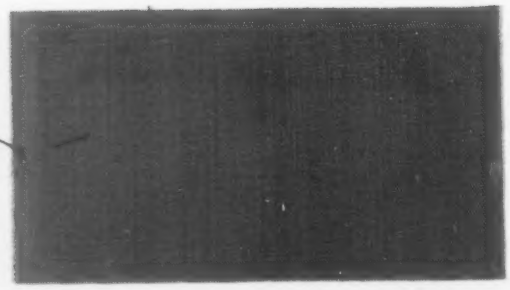
BURLINGTON. A tropical weight (7½ to 8 oz.) men's wear fabric in a blend of 55% Vycron/45% Narcon.



REEVES. A new seersucker construction uses 40% direct spun Vycron with 60% combed cotton.



M. WISHBOW. A 50/50 Vycron & Cotton crash with a linen-like texture. Woven by McCampbell.



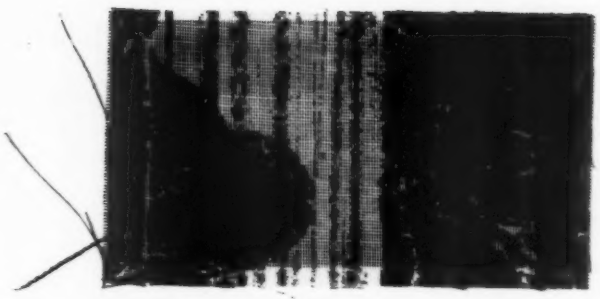
FRANKLY. A 50/50 Vycron and cotton broadcloth for blouses and shirts. Woven by Deering Milliken.

BRITTANY. A 50/50 blend of Vycron and combed cotton in a high count gabardine. Syl-mer treated.

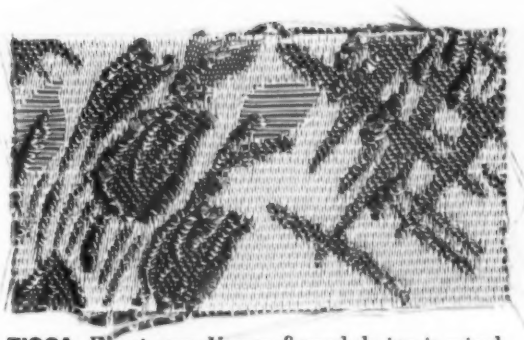
A FEW OF THE VYCRON BLEND FABRICS CREATED FOR THE

with VYCRON polyester

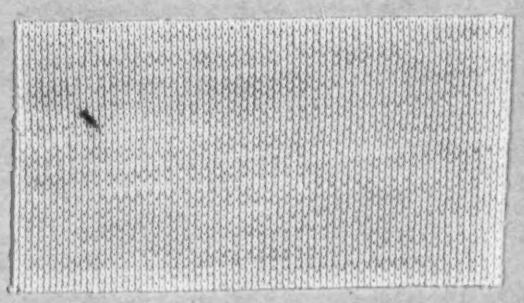
Kay Windsor dresses



FRANKLY. A crisp, cool, printed voile is made from a blend of 50% Vycron polyester and 50% rayon.



TIOGA. Direct spun Vycron figured design is raised by heat-setting for sculptured effect on rayon warp.



BEAUNIT. A mesh knit fabric whose 50/50 blend of Vycron and cotton gives it fine hand and stability.

SPINCO. A poplin weave in 65/35 Vycron and combed cotton for all apparel. Woven by Iselin-Jefferson.

DALTEX. A poplin sportswear construction woven from a 50/50 blend of Vycron and combed cotton.

PONEMAH. A full-bodied broadcloth with 240 threads to the square inch. 50/50 Vycron/Avron.

APPAREL AND HOME FURNISHINGS FIELDS ARE SHOWN ABOVE

BEAUNIT and GOODYEAR

How two major companies combine textile know-how and research to produce Vycron polyester fibers

The development of Vycron is a joint achievement of two great American companies – Goodyear and Beaunit. Goodyear produces the basic chemical material – *Vitel polyester resin;* Beaunit spins the fiber – *Vycron.* The relationship is a fortuitious one because it taps the special talents of each organization. For the modern fiber industry it is also a unique relationship. Today, most man-made fibers are produced and marketed from start to finish by chemical companies. But Vycron is produced by a fiber organization from raw material supplied by a chemical manufacturer. It therefore benefits from the experience and know-how of both.

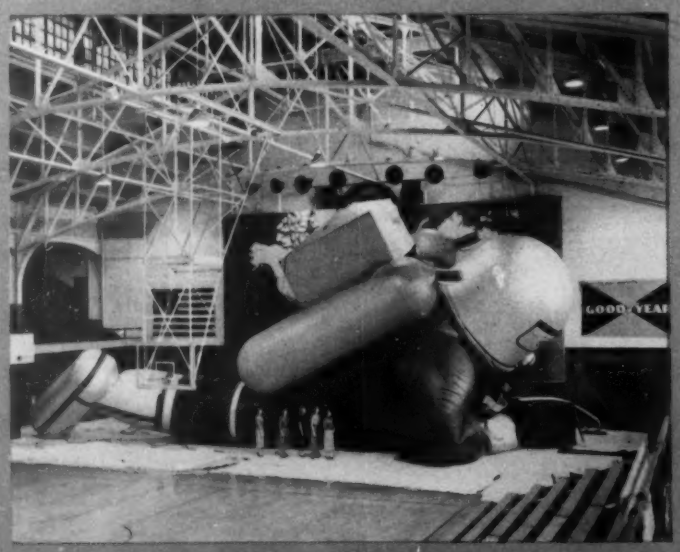
To this relationship Goodyear brings its impressive brand identity and quality reputation as the world's biggest producer of tires, the world's largest rubber company, and a manufacturer whose ramifications extend to thousands of chemical and plastic products which both industry and the consumer have come to know and value.

Vitel, the polyester resin, was researched and developed by the Chemical Division of Goodyear. Goodyear's contribution to the world of chemistry began over fifty years ago, principally to solve the mysteries of rubber. Today, through chemistry, Goodyear also serves four other basic industries – textiles, paint, paper, and plastics.

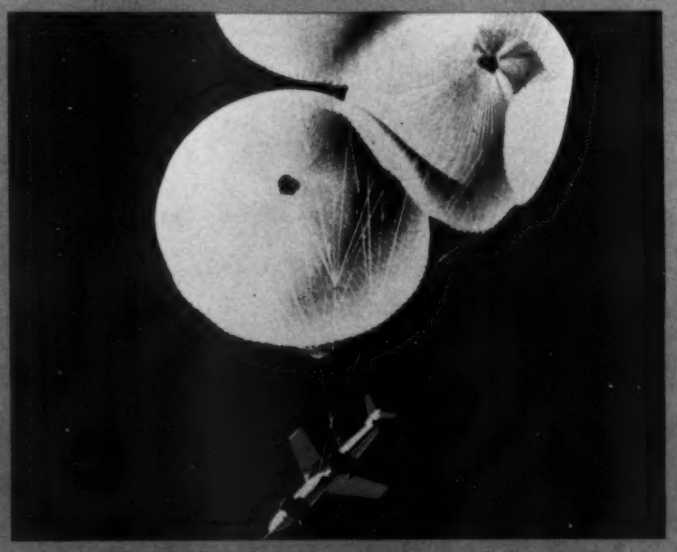
Working with the textile industry, Goodyear scientists have made many technological advances in the quality of both natural and man-made fabrics through the use of synthetic latex and other chemical coatings. Some of its most spectacular work in this area has been done for the government, particularly in the development of special fabrics for the outer space program. For example, Goodyear recently developed an elastomeric coating material which provides protection against the high temperatures (1500°F) generated by orbiting vehicles during re-entry into the earth's atmosphere.

Vitel polyester resin is therefore the product of the full research and manufacturing facilities of one of America's greatest industrial organizations.

The contribution which Beaunit brings to this enterprise is equally impressive. Today, Beaunit encompasses a vast textile complex whose total volume is over $124 millions. Its Fibers Division, which produces and markets Vycron, is a multi-fiber operation. In addition to Vycron, Beaunit plants also produce Bemberg yarns, a wide range of viscose rayons, Tyrex tire yarns and cord, nylon and polypropylene.



Goodyear's long experience with coated textiles is demonstrated by this huge balloon figure made for Macy's Thanksgiving parade.

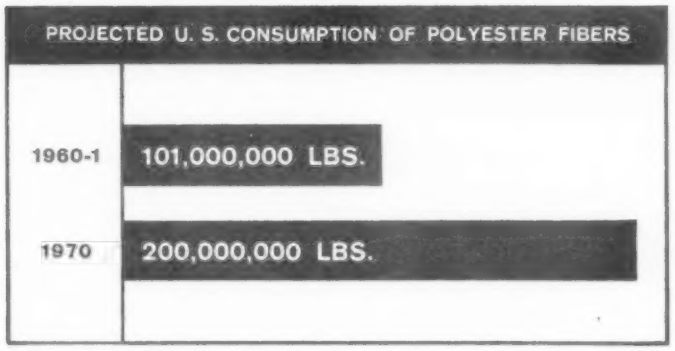


Goodyear's special work for the government includes parachutes like these which make possible recovery of guided missiles.

To each of these fibers Beaunit brings the long experience and thorough grounding of an organization whose foundation was laid in the synthetic fiber industry forty years ago.

Beaunit's top executives are men who grew up in the industry and are intimately acquainted with its needs. They are fiber and textile specialists. Goodyear paid them well-earned tribute, when it elected to place the responsibility of spinning its Vitel resin in their experienced hands. It knew full well that the end result would match the high performance of the basic resin.

To produce Vitel resin, Goodyear built a $10 million plant in Point Pleasant, W. Va. To produce Vycron, Beaunit constructed an equally impressive new plant in Elizabethton, Tenn. It is undoubtedly one of the most up to date man-made fiber spinning plants in the world and it has a capacity of 10 to 12 million pounds of Vycron a year. Such capital investments alone indicate the faith both organizations place in the future of Vycron polyester.



To guarantee the quality reputation of Vycron as "America's Most Advanced Self-Care Fiber," Beaunit has set up a stringent quality control program under the supervision of the United States Testing Company. Through this wide-ranging program, Vycron is under tight check-control from the moment the raw material enters the Elizabethton plant until it reaches the consumer as a finished product. Before any mill or converter can use the Vycron name, each dye lot of fabric must be tested and certified by U. S. Testing as to content for each type of construction, as well as for performance claims. Finished end products – apparel, home furnishings and industrial fabrics – must meet similar control standards. All check testing is done on a regular basis by purchasing products in the open market.

BEAUNIT in the WORLD of FIBERS

A multi-fiber operation with a program of continuing fiber research and development, Beaunit now produces the following types and forms of fiber:

BEMBERG yarns, produced by the exclusive cuprammonium process, including such well-known fashion yarns as *Cupioni, Parfé, Tusson, Cupersil, Strata,* and *Cuprel,* used in fabrics with interesting surface texture.

RAYON yarns like *Ondulette* for the fashion and home furnishings fields, as well as high strength viscose yarns, in deniers from 1100 to 3300, for the industrial field. Staple fiber and tow (Comiso), the latter for direct spinning and non-woven ribbons.

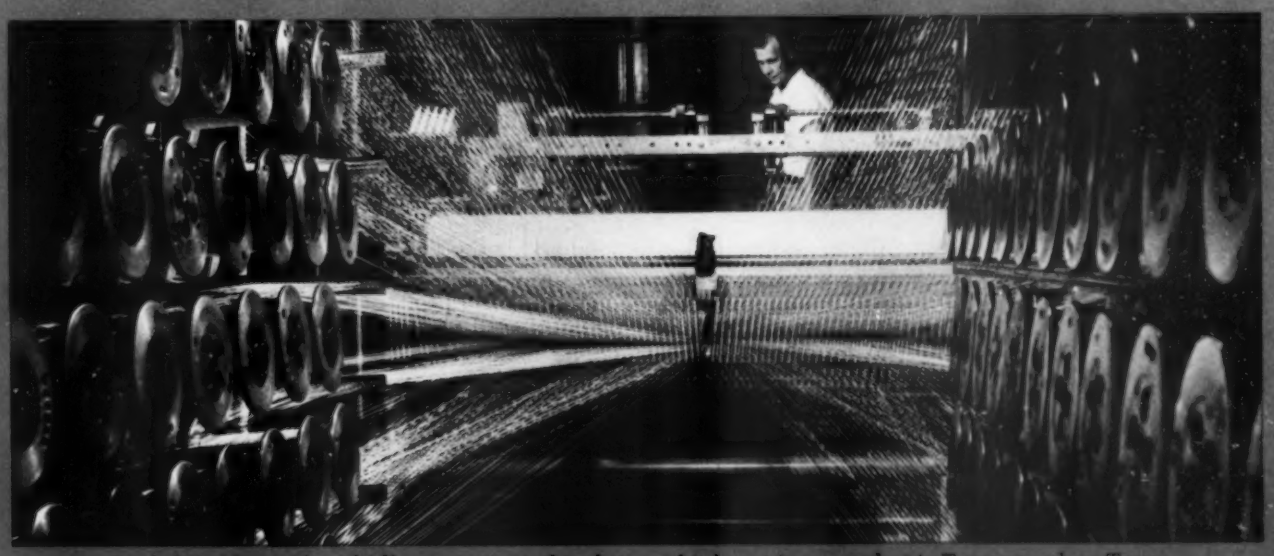
TYREX tire yarns and cord of new improved quality and high strength.

NYLON 6 tire cord yarns.

POLYPROPYLENE. For this newest branch of the man-made fiber industry, which has the great advantage of low cost, Beaunit plans an annual capacity of 12 million pounds.

VYCRON. Beaunit's polyester is offered in 5 different forms:

1. *Staple* in 1.5 and 3 denier; lengths of 1½ to 2 inches.
2. *Tow* for Pacific converters and for direct spinning.
3. *Continuous Filament* in 1.5 and 3 denier.
4. *Special Process* yarns in which Vycron filament is combined with other yarns such as Bemberg, for special surface effects.
5. *Direct Spun Yarns* from tow in 8's through 60's cotton counts. These yarns are practically nep free and have great uniformity and strength. They also have a high shrinkage factor which can be utilized in finishing to produce a special surface effect and can then be stabilized through heat setting.
6. *Fiberfill* in 4½ denier for sleeping bags, pillows, comforters and similar products.



Symbolizing Beaunit's multi-fiber operation is this photograph taken at its rayon plant in Tennessee where Tyrex tire yarns and cord are made. Here the tire cord is woven directly from creels in one continuous process.

Kay Windsor dresses

. . . to Market . . . to Market

In all branches of the apparel industry, America's leading mills and manufacturers are joining Beaunit and Goodyear to market Vycron,® America's most advanced self-care polyester fiber.

VYCRON IS A REGISTERED TRADEMARK.
BEAUNIT MILLS, INC., FIBERS DIVISION, 261 FIFTH AVE., N.Y. 16

Wings shirts

Seven Seas slacks and shorts

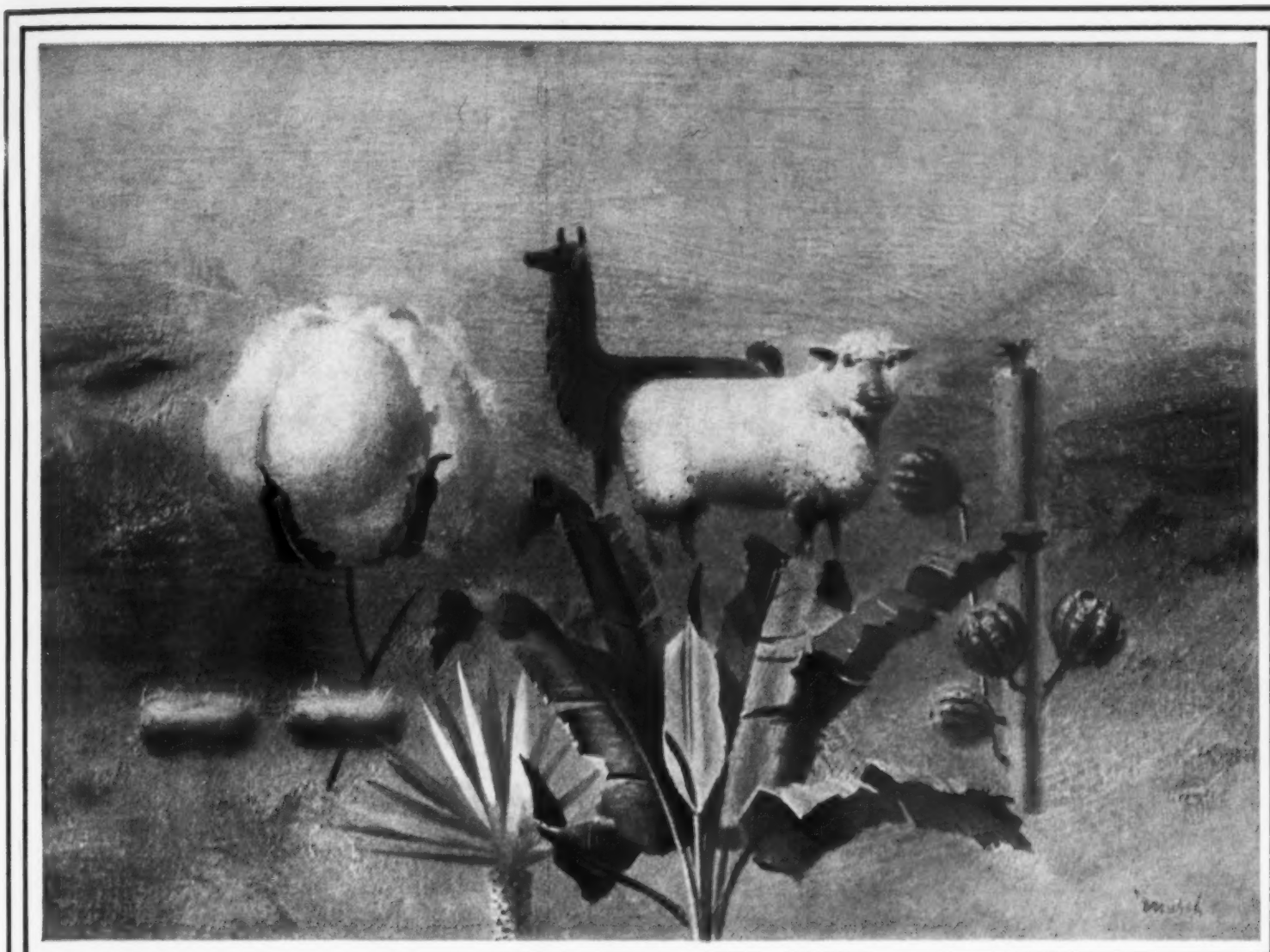
Fantasy lingerie

Plymouth rainwear

Arnold Palmer Sunstate slacks

Dotti Originals blouses

AN AF MARKETING REPORT SPONSORED BY BEAUNIT MILLS



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The ILLUSTRATED AF Encyclopedia of Textiles

Compiled and edited by the Editors of American Fabrics Magazine, the "American Fabrics" (AF) Encyclopedia of Textiles has been brilliantly conceived to answer the long-felt need for a *single-volume* source book which would offer a complete and practical coverage of the *entire textile field.* Here, between two covers, are 700 pages of authoritative information presented in such a way as to make this a standard reference work for active day-to-day use by all people who deal with fiber and fabric products.

AUTHORITIES in various branches of the fiber and fabric industry are unanimous in agreeing that this book represents a milestone in textile publishing. On the editorial side, the vast body of material is presented with great thoroughness yet with a conciseness which makes it easy to read and easy to absorb. On the technical side, each page is both authoritative and up-to-date, since every phase of the work was prepared under the guidance of experts in special areas of textile knowledge. The visual presentation of each section is unique in the field, following the dramatic methods of presentation pioneered by American Fabrics Magazine during its 15 years of publication. Over a thousand illustrations in black and white and 16 pages in full color, supplement the text with the exciting story of textiles and all its processes.

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